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MANUAL OF SUGGESTIONS

FOR TEACHERS
USING THE

MANLY-BAILEY
LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

D. C. HEATH & CO., PUBLISHERS
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MANUAL OF SUGGESTIONS

FOR THE

MANLY-BAILEY LESSONS IN ENGLISH

BOOK ONE

SECTION I

Lesson 1

The first three lessons have one general subject: the simplest sentence, the statement. They teach nothing except the visible form of the statement in respect to the two things that are not words; namely, the capital and the period. Bear in mind throughout these first lessons, that Form and not Content is being learned through *Practice Drill*. So, it is not only allowable, but even praiseworthy, to present for practice other statements which you think better adapted for the one purpose. For instance, the first lesson assumes naturally that the work is taken up at the beginning of the school year; but if for any reason your class begins the work in the early winter, or in the spring, do not hesitate to say to the children that the first statement was written for a class that began in the fall, and to substitute for it a more appropriate sentence; and it might also well follow that the second statement should be changed, say, to " School began two months ago."

In L. 1, use the blackboard for the sentences. The children may read in concert until each one pronounces all the words correctly. From the very beginning, take care of the pronun-

ciation. But use tact; if a child says, "I mus' go to school," say, "Yes, I must go to school," sounding the *t* clearly, yet refraining from look, gesture, or accent which might convey disapproval. If a child says, "The fall days are heuh," say, "The fall days are here," sounding the long *e* and the *r*, as though in the mechanical performance of duty.

"*The repetition of correct forms in concert has a great influence.*"

In asking the questions, the children may be called upon one at a time, until the most backward or most diffident child has been given large opportunity to hear before he is called upon to speak.

Additional questions may be and should be asked, leading up to the explanation that a capital letter is a chief letter, or letter at the head of a word — just as a capital city is the chief city in certain respects, and as the cap is a covering for the head, etc. The subjects for the written work seem the least difficult to be found, and there is no need in this lesson for giving further choice to any normal child. Yet, to any child who especially needs encouragement may be given the task of writing a statement concerning a subject which he surely knows something about, as a dog, a tree, a road, a house; but he or the class should not suspect that he is chosen because of backwardness.

Never offer work so difficult as to discourage.

Assignment of lessons. — At the close of every recitation, assign the next lesson with care, giving such instruction as may be helpful to the children in preparing it. *This is the first step requisite for a good recitation.*

In this case, for L. 2, first get the attention of the children; read very slowly the first sentence; then explain to them that, in the recitation next day, they will be required to write the sentence while you read it; after such explanation, read it again while the children repeat it with you, and so with the other sentences. Use the word *sentence* freely, but do not attempt to define it.

Lesson 2

If the suggestions for the assignment of the lesson have been followed, children have already had some practice upon the sentences. Dictation lessons, as well as others, must be studied.

Each sentence should be read aloud by the teacher, slowly and distinctly, so that the child will not fail to hear and understand; then the sentence should be read again more slowly, giving the child time to write the words, thus: "I go . . . to school . . . every day." In dictating, preserve in the voice all clauses and phrases. Never dictate thus: "I . . . go to . . . school every . . . day." (Of course, if the children have had previous training in writing from dictation, pauses will not be necessary in very short sentences.)

After all have written the sentences, oral questions may be asked.

Another method is to send one pupil to the board; the teacher dictates a sentence; the pupils repeat the sentence; the one at the board also repeats, then writes and punctuates. If there is an error, Mary or John may be called on to show the error, which must be corrected to the satisfaction of the class. Then another pupil goes to the board and writes a sentence, and so on.

Guard against *ev'ry*, and *f'om*. Correct all errors of speech, both as to the use and the pronunciation of words. Carry this work into every lesson, but other work must not be rudely interrupted; see that in your manner you do not offend. It is advisable to show, now and then, a newspaper paragraph in which errors can be easily perceived by the children; they may thus see that errors are not peculiar to themselves, and may wish to correct them. Do everything needful to encourage docility.

Assign the next lesson.

In the suggestions following, consider that at the close of *every lesson* you are advised to assign the next lesson, *and to give help on it.*

Practice at home in reading aloud the story in L. 4, so that you will be able to read it perfectly to the children.

Lesson 3

Copy in class, preferably on the board. If there is time, give other sentences. Some children will be slow; some will need more practice than others.

Insist on neatness in the copying.

Suggestive Questions. — Count the letters in *school*. How many letters in the second sentence? What is a written word made of? What is a spoken word made of? What can a bell do? What can the word *bell* do?

Quietly cause the children to see that there is a great difference between form and content. See suggestions below.

Assign the next lesson; read the story, with books closed; then, with books open, give the questions that are to be answered at the next recitation. These questions concern *content*, not *form*. Adjust here your purposes to the purpose of the book, and do not fail to make the children see that they are now on different ground; that they were previously concerned with mere shapes (capitals and periods), but that now they are thinking about deeper things, about the realities that words merely symbolize. Say nothing about difficulties; use art in questioning the child so that he may at length grasp the idea that between form and content there is almost infinite difference; but do not suppose that you are advised to present such thought abstractly or pedantically.

"*Question the children into questioning.*"

In further preparation for the next lesson spend a few minutes in getting each child to tell something of what he saw in the morning as he came to school; if he speaks but one sentence, praise the effort, and tell him that he has begun to learn how to tell pretty stories.

Guard against error in use of words, in pronouncing them, and in spelling them.

Lesson 4

See footnote, p. 11, following.

Lessons 1, 2, and 3 have given drill upon form; the fourth lesson gives practice in getting at content and in *expressing* it.

Show that the purpose of the blank spaces between words is to keep the words separated, to prevent the words from running together; that the period keeps the two sentences separated, and that the capital *after the* period shows where sentences are separated, as in the question beginning "*Did you*" at the close of the lesson.

The children use their ears, not eyes; they perceive audible forms; hence you must read perfectly if they are to understand perfectly. See Suggestions, L. 14, following.

Add questions. Encourage pupils to tell what they know about the ladybug. Entice the backward to talk; such may be more observant than the talkative; give encouragement to all, but discriminate. Remove all hesitancy due to bashfulness; all embarrassment; if need be, turn to text lesson 13 on page 130, and give such work as is found there, or something more interesting, or even amusing. You might talk about the boy who saw a horse-fly on the house, or the girl who could make butterfly (butter fly); anything to get the class ready to put forth unembarrassed effort.

After the questions are answered, let each child retell the story, and in his own language. What should be retold is the thought, not the words. Give praise liberally, and you will cause little embarrassment when you correct errors. Indeed, in a first attempt, there cannot be absolute error; that can be only in refusing to try.

Lesson 5

The copying lesson is a return to drill upon forms. Observe that the sentence grows longer, and that there is more than one capital in the sentence.

Insist upon neatness in copying.

Variety may be allowed; for instance, violets, or roses, or sunflowers, or peach, apple, or plum blossoms — whatever is locally prominent at the season — may be more appropriate than asters.

At seat work, practice on sentences that tell about Saturday, for example.

Always remember to give help on the next lesson.

Practice reading aloud the poem in L. 7, so that the children may receive all that you can give. *Avoid artificial elocution.*

Lesson 6

See Suggestions, L. 2, p. 3.

If proper help was given in the assignment of the lesson, the children have practiced writing the sentences.

Be careful not to read too fast; it is not well to be compelled to repeat.

Questions at the close are, of course, oral; they may be divided somewhat, thus:

In the use of a capital, what was the first thing you learned? the second? the third?

Let pupils practice, at their seats, writing the names of all the days.

As preparation for to-morrow, show the poem to be learned. You may call attention to the fact that the rhyming lines begin at the same distance from the margin, but do not press the subject of indention. Explain the words (the children will be greatly interested to learn that *daisy* means *day's eye*); explain also, if necessary, that in England and some parts of the United States a ladybug is called a ladybird; then read the piece aloud.

Lesson 7

The purposes in learning the piece are three:. 1. memory training; 2. the acquisition of cultural matter; 3. thought practice, or practice in getting content.

1. Memory training. See footnote, Suggestions, L. 20, p. 14.

2. Acquiring culture. The piece has charm; it is one of the few peculiarly fitted to children's taste, and yet it is not infantile. It is well worth holding in memory. (The author was English and wrote about the English daisy.)

3. Questions on content are all oral, and may be amplified readily; as, for instance:

(*a*) Do you know where blackberries grow?

(*b*) Do you know a willow tree?

(*c*) Do you think it right to hurt a butterfly?

Let your questions be about those things which are within the child's experience and which interest him. The ladybug and the glowworm are not the only objects of interest. (Read footnote under Suggestions, L. 15, p. 11.)

Correct wrong pronunciation.

Who wrote the poem?

In giving help upon the next lesson, ask children to show a question in L. 2; in L. 1; in L. 6; ask whether a period follows a question, etc.

Lesson 8

The three lessons, 8, 9, 10, are upon forms — capitals, question mark, period.

The work in L. 8 is copying in class, preferably on the board, all the pupils working at once if there is space.

Exact neatness of work.

Amplify questions; for example:

What mark follows the second sentence?

Why did you not put a question mark after it?

How do you know it was a *little* ladybird? What does *little* mean? What did you do with the ladybug?

Direct that provision be made for the work to be done in Lesson 12. White, red, and green paper, scissors and paste, should be provided. Read Suggestions, L. 12.

Lesson 9

The note which refers to p. xii intends to warn you against allowing errors of speech to pass without correction. In this lesson you are to watch for such errors, and especially for the misuse of the plural or the singular form of the verb. Correct such pronouncing as *wuz, wâre*, and *âre*, in the children's reading and speech.

Each child may read a sentence; then each child may read all the sentences.

The children may play a game of asking questions upon the reading, *e.g.:*

Mary. Were you warm yesterday, Lucy?

Lucy. No, were you, John?

John. Yes, were you, William?

William. Yes, I was warm; were you, Frank?

In making the "three sentences," ask Mary for a sentence with *am;* if she gives it incorrectly, ask the class for corrections; then write the correct form on the board. Next ask John for a sentence with *are*, and treat it as you did Mary's. Continue with other pupils and with other words, until you have the five words illustrated once. Then erase, and write other sentences which the pupils will give as before.

See text, p. xii. "There are other groups of equal importance with which no textbook intended for general use can deal successfully," etc. You should drill, drill, on correct forms, and persistently, yet cheerfully, — merrily if possible, — correct bad forms, such as *you is, we was, was you?* and "what may be called local errors." [1]

Lesson 10

The lesson is first oral, on thought work; then in writing, on form. There is no harm, even so early, in giving information concerning words. The child has already been interested in

[1] Text, p. xii, must receive continuous attention. You should study that page of "Our Aims and Plans."

learning that *daisy* comes from *day's eye* (L. 6–7); he will not know that the word *butterfly* is supposed to have been first given to such as were as yellow as butter. Study the dictionary; you will need it in every lesson; use it for yourself, and for the children; you cannot get along without it, and they cannot get along without you.

Let each child ask the questions. Do not confine the questions to the objects mentioned. In many localities the children are interested in horses, cows, sheep, dogs, pigs, chickens, pigeons, trees, the road to school, creeks, bridges, houses — no book can provide all the material that would specially suit every class; the teacher's individuality is perforce respected; she should respect that of the pupils.

Correct all errors of speech.

Lesson 11

Here is a new form for practice, yet not entirely new, for even though some of the children may not have learned it in earlier "language" work, yet they cannot have failed to notice it in their reading.

The lesson is oral, except for the work of the last line. The oral questions in this and in every lesson will necessarily vary according to the answers, or the silence, of the pupils. Let a bright pupil make another but similar question; say, for instance, "Mamma, is it time for me to start to school?" and its variations with "Mamma" transposed. This exercise should bring out the fact that a short pause in the sustained voice after an address is represented by a comma in writing.

Lesson 12

Possibly there are a few schools in which it is not practicable to follow the directions for cutting and pasting during the time of recitations; but probably there is no school in which such work could not be done at some time when no class is reciting; for example, before or after school hours, or at an intermission.

The class might leave the room for the playground in order to do the work, or, in an extreme case, the children may be allowed to do the work at home. The rural teacher, though "troubled with much serving," and though repressed because of inadequacy of equipment, should nevertheless make a strong effort to follow directions. Consulting the following pages of the text, she will see that such work is further to be developed in Lessons 23, 36, 43, 56, 63, 75, 84, and 99, and surely she will not allow these lessons to go by default. They are all very simple; and the children will be greatly interested in them.

From the numerous illustrated newspapers which are commonly thrown to waste, the children can find material for use in picture lessons.

In this lesson the child cuts out from green paper the form of a leaf, and pastes it upon other paper. He may take an actual tree leaf and use it for his pattern; and if he makes his own paste out of flour and water, he deserves commendation. The form of a ladybird is cut from red paper; the skill may not be very great, but do not expect perfection. The sentences will not be difficult to write; instruct the children to make satisfactory sentences on their common paper first, and then copy them neatly for their illustrations.

Questions may naturally be asked which will bring out the fact that the use of the word *leaf* (of a tree) has been extended to a *leaf* of paper. And natural questions may bring out the fact that the glowworm is very different from the lightning bug, also known to the children as the firefly.

Lesson 13

Blackboard work is advisable, but not indispensable. Write the second sentence on the board, then transpose the first two words, changing thus to a question, and ask the pupils to decide what change in punctuation should be made. Bring out that the word *punctuation* means pointing, making points. Probably all the children know what "puncturing a tire"

means, and that *punctual* means "right upon the point of time."

The questions may be about many things; horses, wild grapes, etc., are merely examples of many subjects which you may present to the individual pupils.

"What mark have you placed after each of these questions?" may be divided into three questions, thus: What mark, John, did you place after the first sentence you copied? (*Ans.* A question mark.) Why? (*Ans.* Because the sentence asks a question.) What mark did you place after the second sentence, Mary? (*Ans.* A period.) Why? (*Ans.* Because the sentence does not ask a question.) And so for the third sentence.

Lesson 14

See Suggestions, L. 2, p. 3.

This is the first dictation lesson that considers the question mark. See Suggestions, L. 6, p. 6. Ask the pupils to change the second sentence to a question.

Additional questions may be asked, as:

"Do you give whole corn to little chicks?"

"What should first be done to the corn?"

"What mark do I have in my voice now?"

Assign next lesson. Practice reading the story aloud before you read it to the children in the recitation.

Lesson 15

The entire lesson concerns the content of language, not the form.[1]

You have taken time to practice reading the story aloud. Distinct pronunciation of all the words, and appreciative emphasis laid upon the thoughts, especially upon those of the

[1] Observe well in the Oral Exercise following each lesson that is "To be read to the children," and each lesson "To be learned by the children," that all the questions concern content and not form. In such lessons, add any question that may bring out the meaning of the language, but devote no attention to forms.

colloquy, will surely convey the content of the piece to the pupils. But guard well against artificial elocution. What is aimed at here, and what is needed from you, is "stimulation of the pupil's thought" (p. xi, 2). Do not tell the pupils anything; read the piece well, and they will listen; then question well, and they will talk.

Additional questions may be necessary for bringing out the fact that the answer to the third question in the first paragraph of questions shows that the grasshopper was simply following her natural bent, and that children are superior to grasshoppers; children may resist temptation toward idleness, but grasshoppers cannot.

Draw out, if possible, that the story is not meant to show cruelty on the part of the ant any more than upon the part of a law of Nature. The ant merely symbolizes a great law, that of cause and effect; if the people in the world cease to produce food they must go without food; that is the rule which Nature applies, and it makes men work.

Let each child tell the story. See Suggestions, L. 4, p. 5.

Lesson 16

Form, a new form, is the subject.

Insist upon good, clean copying-work, whether on the board or on paper. Question concerning the period, the question mark, and capitals; keep up a daily review of these forms.

In preparing the pupil for the next lesson it would be well to read to the class some story or descriptive piece about ants.[1]

Lesson 17

This is a combination lesson on form and content. Let the children talk about ants; about the different kinds they have seen, and about their habits. The ant and the grasshopper story may be revived. Proverbs vi, 6–8, may be cited,

[1] Much matter may be found in Wright's *Seaside and Wayside*, Book Two, published by D. C. Heath & Co.

not only in praise of industry, but also of harmony as shown in the wonderful "teamwork" characteristic of ants. But do not preach. *Demand that oral expression be no less accurate than written expression.*

The children may read to the class their written sentences. In criticizing, always find something to commend; and always tell why you commend and why you censure; show rules or reasons, else the work of criticism may be entirely wasted for the child. For correction of errors see, further, Suggestions, L. 2, p. 3.

Lesson 18

The work is that of very simple practice. Call attention to the manner in which the word *surprised* begins on p. 8, text, and ends on p. 9; also to the word *grasshoppers* in the 4th and 5th lines of p. 11, text. Let the children find other such words in their reading books.

The written work should be upon the blackboard, with the words divided at the margin of the board. Explain that *hyphen* means *together*, and that by its use two words or two parts of one word are shown to belong together.

The work of writing the ten words at the close of the lesson is simple syllabication, for which words of more than two syllables need not be used. Emphasize the fact that words of one syllable must not be divided.

Lesson 19

Follow the text.

Did you ever see rolls made from Indian meal? Do you think a roll can roll? Can it be rolled? Was the dough rolled? Mill-er? Farm-er? Bak-er? Teach-er? Work-er? What does *er* mean in such words?

'*Corn* and *horn* may be compared if you think well.

The children may read their sentences to the class.

Read the next piece to the children, and give help on forms now, not to-morrow. See footnote under L. 15, p. 11.

Lesson 20

To help the pupils in the memory work,[1] read the piece aloud to them, pausing at the commas, longer at the semicolons, and not at all at the end of a line where there is no comma; at such a point read straight through, as, "Making such a whirring sound flying," as though the word "*flying*" were a part of the preceding line. Do not burden pupils at this stage with any technical difference between comma and semicolon; rather bring out the practical difference by pauses in the voice, to which the attention of the pupils may properly be directed. The foregoing suggestions apply also to the verses in L. 21, and others.

Who wrote the piece? (See title-page of text.)

Call attention to *whirring*, an imitative word, a word representing[2] a sound, as also *humming* in L. 22.

Prolonging the sounds will interest the children in words: *bang! boom! rub-a-dub! chirp, cackle, roar.* At night in the spring you hear a bird calling its own name; what bird is it?

Lesson 21

Here is the first copying of verse.

For comma and semicolon, see Suggestions, L. 20.

Avoiding technicalities, call attention to the alternate lines which by means of indention display rhyme in verse. In this respect compare with Lessons 19, 20, 22.

Lesson 22

The lesson shows a new form, the quotation marks. No doubt you drilled upon them for a few minutes yesterday, in

[1] "In memorizing a poem . . . much time can be saved by repeating the poem from beginning to end, and much wasted by repeating individual stanzas or lines. Make no mistakes in the first reading, for every mistake tends to repeat itself. Care should be taken to go slowly; later repetitions may be the faster and surer because of early care and accuracy. . . . In memorizing . . . *repeat at increasing intervals* . . . After an interval the effect of a repetition will be heightened." — SANDWICK, *How to Study and What to Study*.

[2] Consult the larger dictionaries for *onomatopoetic;* but do not use it.

preparing the children for this lesson. Quotation marks are those which have highest rank among forms of punctuation; there is moral necessity for their use. Explain to the children the vice of plagiarism, and persist in fixing the habit of using quotation marks correctly. It is not too early to begin; and it will never be too late to continue as long as the habit is not firmly fixed.

Lesson 23

Follow the directions in the text if possible. See Suggestions, L. 12, p. 9.

In the writing, encourage the making of a variety of sentences: statements, questions, exclamations, and quotations.

The children may read their sentences to the class. For criticism, see Suggestions, L. 17 and L. 2.

Lesson 24

Be careful in pronouncing *doth;* explain its meaning, if necessary; say that a long time ago people said *he doth* instead of *he does*, and *he hath* instead of *he has*, and *he saith* instead of *he says*, etc.; if you think it wise, refer to the Bible (Psalms x, 9, 13; lxxiv, 1; Matt. vii, 7; vii. xvii, 25), but it may be as well merely to say that the word and others like it will be better understood later.

If *it's* becomes confused with *its*, explain the difference, and drill upon the two words; and remember that the special purpose of the day's work is to teach the apostrophe. Show its use also in *don't*, *doesn't*, and other simple words.

Lesson 25

Which sentence is a statement?

Which is an exclamation?

Which is a question?

See Suggestions, L. 14, p. 11.

Assign the next lesson. Give this question for thought:

Why did the Pilgrims leave England and come over to make homes in a wild country?

Lesson 26

Whatever teaching there is on form in this lesson is silent; all the questions are upon content. Read with interest. See Suggestions, L. 4 and L. 15.

Lesson 27

The lesson is upon a new matter. Do not be tempted to go farther in this case than the text goes. Better use the blackboard.

Lesson 28

The lesson reviews the apostrophe and question mark, and extends the use of the comma.

Why does the word *summer* in the verse begin with a capital?

For practice additional to that of the questions given, there might be writing names of days and of months, in anticipation of Lesson 37, which enlarges the practice.

Lessons 29, 30, 31

Concerning commas at the end of lines, see Suggestions, L. 20; comment may be made here, but reserve definite instruction for L. 32, when comparison may be made.

Who wrote the verses?

In helping on L. 32, explain if need be, that the colon (in the second stanza) means a longer pause.

Induce the class to observe the varied indention.

Lesson 32

The lesson is strictly concerning content. See footnote under L. 15. Be exacting in regard to pronunciation. Why *alway*, rather than *always?*

Lesson 33

Note that L. 32 is on content, and L. 33 on form, while Thanksgiving Day is a subject of both lessons. Remember that, if important forms are neglected in the lower grades, the pupil will be handicapped ever after.

Lesson 34

Crackle is a "sound-representing," or imitative, word. See Suggestions, L. 20.

To each question get an answer from every child.

In this lesson opportunity is given for *written* self-expression. The child who writes a sentence of his own about winter will put himself, his own thought, into that sentence. Encourage all individuality; endeavor to promote distinction in expression. A pupil who writes his own thought in his own way will almost surely develop. Get each one, if possible, to express *himself*, not *others*.

The children may read their sentences in class.

Lesson 35

In this lesson the use of the comma is further extended. Follow the text closely. See Suggestions, L. 29, 30, 31.

Always look forward, both in the text and in these pages, and prepare the children for the next lesson.

Lesson 36

See Suggestions, L. 12. Question the class into realizing that hills, water, and ship should be differently colored; let each child choose his own colors.

As to writing the sentences, it may be brought out that any sentence written on the illustrated paper should refer to the illustration.

Give this question for thought: Why does Thanksgiving Day always come in the fall?

Lesson 37

See Suggestions, L. 28. If you have time, ask many questions upon the written work. Make the child feel that he is trying, at least, and that his work has some importance in your eyes. Perhaps some of the children can tell when Christmas comes, and St. Valentine's Day, and St. Patrick's Day, and can give the number of days in the months, etc.

Lesson 38

See Suggestions, L. 4, L. 15 (especially the footnote), and L. 26. The oral questions relate to the content of the language used in the story; form here is not stressed. The child should get the meaning of the whole piece, and the meaning of each sentence. Do not trouble here about forms.

Lesson 39

The work advances the use of the comma another step, its use after "*yes.*" The lesson also reviews the period, the question mark, and capitals. In every advance care should be taken that review work is properly done.

Lesson 40

Additional questions: Would you say, *He do not? She do not? We does not? It do not?*

Have each child read aloud many sentences showing *don't* and *doesn't;* he may make his own sentences. Oral practice here is better than written practice.

In assigning L. 41, give a short review of L. 39.

Lesson 41

Dictate slowly. See Suggestions, L. 2, and L. 57. Guard against marking books; see the blank in next lesson.

Lesson 42

There is no harm in allowing substitutions for the printed address; not everybody has an Aunt Mary.

As to punctuation in some parts of letter writing, practice is not uniform; the tendency of the day, however, is toward simplicity, and this book observes that tendency. No period, therefore, is needed after the signature, any more than one is needed after the name on a business signboard, or after the page headline LESSONS IN ENGLISH in the text.

Add: Read the greeting. Read the body of the letter. Read the close.

Exact thorough neatness in all letter-writing.

Lesson 43

See L. 38, text. See also Suggestions, L. 12, L. 23, L. 36.

Give this question for thought: What kind of Christmas presents should one give?

Guard against marking books in L. 44 and 45.

Lessons 44 and 45

"Missis" in pronouncing, not "mistress." Never write *Xmas*.

Add: Read the date; the greeting; the close.

Lesson 46

The work is oral, except for the three sentences at the close. Who wrote the verses? What does *cosy* mean? How long after Christmas is New Year? Ask any additional question upon content.

Lesson 47

For memory work, see Suggestions and footnote, L. 20. You may well add to the oral questions; the children also may be encouraged to ask questions.

Lesson 48

Insist upon neatness, and upon correct spelling. The work should show the results of previous teaching of forms, and guide you to the further drill needed.

Lesson 49

Here form, shown by the paragraph, is clearly dependent upon content; you will not use such terms, of course, but you can guide the pupils to the thought by skillful questioning in regard to the weather: bad weather . . . stormy . . . cloudy . . . snowy . . . all written about in a group of sentences — not a simple sentence but a family of sentences, not a family in shapes and words but a family in meaning, which is content.

Guard against the marking of books in next lesson.

Lesson 50

Let each pupil read a sentence, and continue until all have read all. If the blackboard is used, have the sentences written in columns rather than in continuous lines. Much practice on such forms, oral practice, is necessary. See Suggestions, L. 40.

In difficult forms, concert practice is sometimes very effective.

Give this question for thought: What is a snowstorm good for?

Lesson 51

If you think it advisable, do not hesitate to substitute for the snowstorm any subject which you know is more familiar.

Demand correct spelling.

Lesson 52

Require neatness.

Add the following demands: Read the date. Read the body. Read the close.

Before assigning the next lesson, you should not only have read Emerson's "Titmouse," but should have studied it, so that you can tell the fine story with spiritual effect.

Lesson 53

If the children do not know the chickadee, they very likely know the titmouse, or tomtit.

Talk also about other birds; the jay, the mocking-bird, the crow, the sparrow, or whatever birds are best known.

Who wrote the piece?

Why is there no varied indention of the lines?

Explain "old passenger," and tell in simple language the story of Emerson's "Titmouse."

Demand clear enunciation.

Lesson 54

To the subjects given for writing, add a farm, or an orchard, or a pasture, or the woods.

On self-expression, see Suggestions, L. 34.

Exact neatness and correctness in spelling.

In assigning the next lesson, call attention to the poem on pp. 124–125.

Lesson 55

The work is oral, except for the three sentences at the close.

Induce observation of the varied indention. See if any one can tell what rhyme is. Encourage search for other rhymes; another for *ground*, for *leaves*, for *hid*. Do *hid* and *bread* rhyme well? *done* and *gone?* Explain poetic license without using hard words.

Add questions to those of the text; induce the children to talk about birds, but keep steady control of the exercise, lest it become frivolous and noisy.

Lesson 56

See Suggestions for L. 43, L. 36, L. 23.

What other birds peck wood? Why do they do so? How does the woodpecker use his tail? Is it right to kill such a bird? Is it right to kill any bird?

Give this question for thought: Do crows, or any other birds, tell one another anything?

Lesson 57

Dictate connectedly, thus: This morning . . . the crows . . . made such a noise . . . in the old pear tree . . . that we ran to see . . . what was the matter.

See Suggestions, L. 2.

Require correct spelling and neatness in writing.

Lesson 58

See footnote under Suggestions, L. 15.

Before reading, tell about the lamplighter of old. Show picture on p. 32, and show the poem, L. 62, which the children are soon to learn.

Guard against mere verbal repetition in story-telling. See Suggestions, L. 4.

Lessons 59, 60, and 61

In each lesson the work is oral, except for the three written sentences at the close.

Follow the text, but add questions.

Note varied indention.

If time permits, ask for rhymes.

Add oral questions; *e.g.:*

59. What makes the field white?
    Why did the flowers die?
    Have you seen candles at home?
    What are candles made of?

On self-expression, see Suggestions, L. 34.

60. Can a star come through clouds?
Were you ever in a storm?
Who is meant in " she sings "?

61. What are daisy chains?
Do you think sparrows have dreams?
Did you ever see a dog act as though he was dreaming?

Why should one shut one's eyes to hear singing? The next time you hear good music, close your eyes and listen.

For the next lesson, show who Leerie is; explain *take the window* and *posting*.

Lesson 62

First, test the work of the children in memorizing the poem. Then ask the questions.

Who wrote the piece?

Note unvaried indention.

In *papa's*, rhythm requires accent on second syllable. Look up the pronunciation of the word.

Additional questions may be asked concerning fire and light, matches, oil, etc.; but none upon forms.

Lesson 63

For dictating, see Suggestions, L. 57. For the paragraph, see Suggestions, L. 49.

Lesson 64

In reading over the children's sentences concerning what they wish to do, show sympathy rather than amusement.

See Suggestions, L. 34.

Lesson 65

See Suggestions, L. 23.

Lesson 66

On the blackboard write the sentences separately, not as a paragraph. Drill carefully on the four forms.

Suppose one should say: "This is for I." "This is for he." Would such speech sound right?

Stand at the board and write the sentences with "between," "from," etc., as the children give them orally, the class correcting errors.

Have much oral practice. See Suggestions, L. 40.

Oral practice in concert may be advisable.

Lesson 67

See Suggestions, L. 57. Be exacting in regard to punctuation marks. Drill, if drill is needed.

Give this question for thought: What makes spring come once a year?

Lesson 68

Previous to the writing, draw out the children's thoughts concerning flowers, birds, etc., in order to impress beauty and kindness.

Practice reading aloud the piece in L. 69; you may discover some rough places which you can make smoother for the children.

See Suggestions, L. 34 and L. 80.

Lesson 69

Guard against the mere repetition of words in story-telling.

See Suggestions, L. 4 and L. 15. Ask additional questions, if they seem needful; *but none concerning mere form.* See footnote under L. 15.

Give help on the next lesson.

Guard against the marking of books.

Lesson 70

Encourage personal expression in the letters.

Explain that a "short letter like this" does not mean a letter exactly like it, but a letter that is like it in length.

Let each pupil answer all the questions.

Lesson 71

Follow the text. Notice that the questions concern meaning, or content. You may explain that *Lo* means *Look;* perhaps some pupil is able to find the word in the dictionary. Get the children interested in words, not as mere forms, but as representatives of thought. How can you do it? Study and think, and seize every opportunity.

Lesson 72

One is supposed to ask the question contained in the first three lines, and to receive as an answer the remainder of the poem.

Recall L. 69.

What causes the weather to change? Is there any land where the weather does not change? What good does cold weather do? What good does snow do? What plants grow in cold regions better than in warm lands?

Lesson 73

Explain *about.*

In what lands do oranges and figs grow? Explain that the weather signs may not be the same for New England and other parts of the world.

What good does warm weather do? What plants grow in warm regions better than in cold countries? What good does rain do? Does the rain always come when the east wind blows?

Lesson 74

"Fair weather bringer" means bringer of fair weather.

Suppose the weather should always be fair hereafter, what would happen in consequence?

"It is an ill wind that blows nobody good." What does that mean?

Tell about something that is always helpful and never harmful. Tell about something that is always harmful and never helpful. Can you tell about something that is neither helpful nor harmful?

Give this question for thought: What makes the wind change?

Lesson 75

See Suggestions, L. 23.

Additional sentences about clouds and birds should not be forbidden.

Lesson 76

In examining the papers written for this lesson, you have opportunity to see whether any child has an inclination toward cruelty; and you will endeavor to correct it hereafter.

Assign L. 77, as a lesson upon the picture above; let the picture be drawn, but with much blacker clouds.

Lesson 77

The dictated sentences may be assumed to refer to the picture.

If time allows, drill on review of punctuation.

Guard against the marking of books in the next lesson.

Lesson 78

Habit comes from use. Drill.

Give much oral practice. See Suggestions, L. 40.

Lesson 79

See Suggestions, L. 15.

The motive of the story is to encourage kindness and sympathy. The oral work may be amplified at will, with the idea, first, of freeing the children of embarrassment, so that they can express themselves naturally and freely; second, that they may benefit in character through the substance (not the words)

of what they learn. It may not be wise to press a moral; usually moral literature impresses itself.

The next lesson may be assigned after the children talk about the birds they have seen; a child may write about one bird or different birds.

Lesson 80

The result should be varied and very interesting. If proper stimulation toward self-expression has been previously supplied, there should be revealed individualities, in the cultivation of which you will find wonderful demands upon your powers. Give honest effort all praise; be chary with blame.

See Suggestions, L. 34.

Lesson 81

Compare the *it's* in the sentence with the *its* in the fourth line of p. 40, text.

See Suggestions, L. 82, and prepare the children for making sentences which they will dictate to-morrow.

The writing may be about a snail, a lizard, a snake, or some insect. Bring out differences between reptiles and quadrupeds, etc.

Lesson 82

Written practice is what is needed, for the written form is distinct from the sound form, especially in *too* and *two*.[1] In this case, written form depends upon content, while sound form does not. The meaning of the word determines its spelling but not its sound.

After your dictation have each pupil dictate a short sentence, *e.g.*, "I am going too." "Are you going to the circus?" "Two boys are playing marbles."

Brief rapid work may follow in oral sentences, the children by turns being asked to spell the doubtful words given, as:

[1] The sound of *to* in a sentence is not identical with that of *too*.

John worked two days.
Henry did too.
George went to sleep.
Mary went to sleep too.

The children may be encouraged to suggest homonyms, as *here* and *hear*, *our* and *hour*, *no* and *know*, *would* and *wood*.

Lesson 83

Give help on sub-topics for the sentences: color, size, habits, etc., of the bird.

Ask some pupil to write a sentence which will tell why the robin likes to see digging and plowing. The poet no doubt had in mind the European bird; but the children may write about the American robin, which also will follow the plowman as he makes the furrow.

Lesson 84

Follow the text as nearly as possible.

Questions for thought: Why are not cowslips (marsh marigolds) found in December?

Lesson 85

By giving some of the pupils narrow sheets of paper, or by ruling the slates in longitudinal columns, more hyphens will show. There may follow such questions as: Why did she put a hyphen in *morning*, while he did not? Are both of them correct?

Assign the next lesson. Tell about ancient observances of May Day.

Lesson 86

Questions should apply first to the content of the sentences.

In questioning upon forms, the child who has made a mistake should not be named.

See Suggestions, L. 34 and L. 80.

Lesson 87

See Suggestions, L. 4.

Before you read, let the children understand that they are going to tell the story afterward, but that they must use their own words.

Get to the children the idea — without saying so — that carelessness is the subject.

After the story-telling, talk about the next lesson.

Lesson 88

Carelessness is again the subject. Question on how to prevent carelessness.

Individuality of oral expression should be encouraged no less than independence in writing. See Suggestions, L. 34 and L. 80.

For the next lesson, give choice between going fishing and going after berries or flowers, etc.

Lesson 89

In examining the letters, consider both content and form.

For the next lesson point out the couplet rhymes; such will help memorizing. Talk about the numerous smiths and Smiths; the world is a working world.

Give this as a question for thought: Which is the most useful metal?

Lesson 90

Let one or two children recite. Then let all write the piece from memory.

For help in studying the next lesson, refer the children to L. 24, text.

Lesson 91

The old rhyming riddle may prove interesting:

What shoemaker makes shoes without leather,
With all the four elements put together:

Fire and water, earth and air?
Every customer has two pair.

How does air enter the work? (The bellows.) The earth? (Iron.) The water? (Used for cooling hot iron.)

Lesson 92

Follow the text. The lesson should be entirely conversational.

In preparation for L. 93, look up *shuttlecock*, etc.

Lesson 93

Observe the indention of the third and sixth lines and their rhymes.

The work is oral except for the three sentences at the close. See Suggestions, L. 34.

Lesson 94

Other questions might be:

What do rabbits eat? What was this rabbit hunting? Why should an Indian fancy that a rabbit would have a bow and a knife? Do rabbits like the hot sunshine, or do they prefer shady places? Do they roam at night?

As to story-telling, see Suggestions, L. 4.

Lesson 95

Drill again on the difference between *it's* and *its*. (Mistakes in the use of these two words are frequent in print.)

In assigning L. 96, explain the words and thoughts in the poem.

Lesson 96

What is the local variation of the game? It may be "Hide and Go Seek" or "Ten, ten, double-ten, forty-five and fifteen," etc.

Guard against the marking of books in the next lesson.

Lesson 97

The variety of letters written will give ample material for interest.

See Suggestions, L. 34 and L. 80.

Lesson 98

Again drill on *it's* and *its*, as well as on *they're* and *there*.

See Suggestions, L. 82.

Give oral drill, as well as written dictation. Also require original sentences illustrating the words.

Lesson 99

See Suggestions for L. 12.

Explain words in the next piece.

Give this as a question for thought: What does the flag mean?

Lesson 100

Many questions may be asked; perhaps, however, a better way is for the teacher quietly to show the real *meaning* of the flag; having done this, she may extend the thought to embrace all the world: the thought of "many in one."

SECTION II

The teacher who has not used Section I should read carefully the suggestions for that section.

Lesson 1

You may take one of three courses:

i. Prepare a talk that will clearly give the children all the ideas in the lesson.

ii. Elicit the interest of the children and induce them to ask questions upon all points that are not clear.

iii. Combine both plans given above.

The principal purpose is to impress the power of habit and the desire to form the right habits in regard to speech.

In the "Exercise," lead the children to commit themselves strongly in favor of:

a. A full vocabulary, as opposed to "one or two words."

b. Ability to give full and correct expression of thought, rather than power to "talk but little and make mistakes."

c. The accurate use of words, as opposed to "calling things by wrong names."

Assign the next lesson; read it aloud, and explain anything that needs explanation.

Lesson 2

Correlated with the language purpose, the story purpose is to teach cheerfulness.

You will know other stories to tell the children: there is a good one about the two well buckets — the one going down always in a bad humor because it cannot stay up, and the one coming up always in a good humor because it cannot be kept down.

In the reading require correct pronunciation.

As to criticism, see Suggestions, Sec. I, L. 1, 2, 17.

See Suggestions, L. 4, Sec. I. Note especially that what the children must tell is not the phrasing of the story, but the thought in it. Guard against mere verbal repetition, more to be feared here than in oral reproduction in the lessons in Section I, for those lessons were "read by the teacher," while this lesson is read by the children orally.

Assign the next lesson, and give help on it. At the end of *every recitation*, give help on the next lesson.

Lesson 3

See Suggestions, L. 49, Sec. I.

Have the pupils memorize the rule. (But see remark on Lesson 42, Sec. II.)

Look forward to L. 11, the first picture lesson of the kind, and prepare for it. Procure a striking but simple picture, say of birds, beasts, flowers, or other interesting subject; and get the children accustomed to asking and answering very simple questions concerning what they see. Such work, if only two minutes a day be given to it, should open the way for the more serious exercises.

Continue to drill on capitals and on punctuation marks; even if no new pupils have entered, remember that habit comes from practice. If vacation has intervened between Secs. I and II, there will be greater need for review practice. See L. 20, Sec. II. Every twentieth lesson is for review work. You will make such review lessons very easy if you will prepare for them by frequent drilling.

Remember to give help on the next lesson.

Lesson 4

The stories may be read in class by the children.

Exact neatness and correctness in spelling.

Be especially cautious in criticizing form now when the expression of content is the purpose.

For correcting papers, develop that plan which will do the work well without being too great a burden. The grade teacher's plan may not be that of the rural teacher who, in one room, has charge of many classes of many grades. For the rural teacher it is best to train the children to do much of their own correcting after exchanging papers; in some cases an older pupil may help in seeing that the corrections have been made. Remember that neglect to correct written papers will very soon cause the children to feel irresponsible; the work must be done, and in the best and most economical way possible in each school.

The rural teacher will necessarily give her class much oral work, and such writing as cannot be dispensed with. She will herself serve at the board many times in order to relieve herself of the burden of correcting papers.

Lesson 5

If time allows, give sentences for practice. Dictate them and have the marks and capitals put in after the words shall have been written. Such work may be done on the blackboard, the teacher writing, and correcting for the class; thus the correction of papers may be avoided.

Guard against the marking of books in the next lesson.

Lesson 6

Follow the text closely. The work may be entirely oral, the " five other sentences " being given in turn by members of the class and subjected to oral correction on the spot. Much of the value of such work, however, depends on maintaining the unflagging interest of the children.

For correcting errors of speech, see Suggestions, L. 1, Sec. I.

Lesson 7

See Suggestions, L. 82, Sec. I. In the writing, let the children work at the blackboard.

In assigning Lesson 8, ask why the comma is placed after *merry*, and why the apostrophe is in *boy's*. Explain the apostrophe in *o'clock*.

Give this question for thought: Which of the animals is most attached to people, and why?

Lesson 8

Let the children read aloud. In assigning this lesson, you have probably questioned concerning forms. See Suggestions, L. 15, Sec. I, especially the footnote. Note carefully any error, so that you may correct it hereafter in drill.

Question upon the content of the piece.

Guard against the marking of books in the next lesson.

Lesson 9

No information will be needed to bring out the idea that the subject is the virtue of protecting the weak.

In copying, insist upon exact reproduction.

Warn against bad spelling, which here would be due to very blamable carelessness.

The papers may be exchanged and corrected by the pupils in class.

Always remember to give help on the next lesson.

Lesson 10

Follow the text closely.

The work of the pupils may be entirely oral, if you will reproduce their sentences on the blackboard.

Reject an incorrect sentence and demand another.

Drill much on *I don't*, *He doesn't*, etc. See Suggestions, L. 40, Sec. I.

Lesson 11

This is the first picture lesson.

Question orally. The questions given in the text are sufficient for the normal child.

Which shows the greater anxiety?

Let the children ask additional questions if they wish to do so.

Before the children write, get them to tell the story orally. Let there be three parts: (1) about the child; (2) about the dog; (3) about the child and the dog.

The main purpose is to continue to develop skill in oral expression.

After the children have succeeded in giving an oral story, let them write.

In oral work, always require correct pronunciation, and in written work always require correct spelling and punctuation, as well as neatness.

Lesson 12

The work is mainly oral in class, with books open. Follow the outline.

Let the children write at the blackboard.

Prepare the class for an understanding of the next lesson. "Right order" must be made very clear; *e.g.*, "You did go," and "Did you go?" See text, L. 17, p. 65.

Lesson 13

The work is oral, except at the close.

Follow the text. Give illustrations of clearness and its lack; *e.g.:* "We eat all the tomatoes we can, but we can more than we eat;" "The berries were in baskets which we sold;" "I only saw John and his father;" "I saw only John and his father."

The definition and the rules should be memorized.

The text supposes that the season is autumn. See Suggestions, L. 1, Sec. I.

Use the blackboard and correct in class.

Lesson 14

Follow the text. With the three sentences placed on the board, the work becomes entirely oral. The words *Mary*, *Julia*, *Sally*, followed by a period or a colon, may precede, respectively, the sentences, as in dialogue.

Question the individual pupils.

The rules should be memorized.

Prepare class for the next lesson, but demand no writing before recitation.

Give this question for thought: Of what use is studying?

Lesson 15

The piece is read aloud; discussion may follow; then books are closed and the children write.

For the next lesson, provide, if possible, pictures of an elf, a toadstool, and a dormouse. Warn the children against toadstools; do not let one be brought to class.

Lesson 16

The poem may first be studied according to the questions.

Add: What does *lest* mean? *lamented?*

Let the rule be committed to memory.

Show pictures provided.

Warn against mistaking a toadstool for a mushroom.

Call attention to alternate rhymes. After the poem is fully treated, let it be read aloud.

Then it may be committed to memory.

See Suggestions, L. 20, Sec. I, footnote; L. 7, Sec. I.

Lesson 17

Follow the text closely; the lesson is full.

Let definition and rules be committed to memory.

In the writing, use the blackboard preferably. Reject a question with which one child virtually repeats another's question.

See Suggestions, L. 13, Sec. II.

Never forget to help upon the next lesson.

Lesson 18

This is a talking lesson, with books open. "Mary may tell where the first sentence ends." "How do you know it ends there?" "John may tell where the second sentence begins and ends." "The beginning of the fourth sentence, George may show," etc.

What does *less* mean in *spotless?* in *harmless?* in *fearless?* in *useless?*

Encourage the use of the dictionary.

For correcting errors of speech, see Suggestions, L. 1, Sec. I.

Lesson 19

The lesson should be entirely oral. Much more drill can be given orally than in writing, and correct oral habits will be carried over into the written work.

Give help on the next lesson. See Suggestions, L. 60, Sec. III.

Lesson 20

The formal review may prove difficult unless there have been frequent review questions in anticipation. Remember that the reviews come at every twentieth lesson; prepare for them by almost daily work on whatever is not well mastered. If you plan to relieve your work as much as possible of burdensome examinations of papers, you will make much use of the blackboard.

The first six demands may be met orally; 7, 8, 9, 10, may be placed on the board, numbered; the pupils should write their answers and number them correspondingly.

Encourage neatness.

Lesson 21

It would be possible, by the use of the blackboard, to drill the class orally throughout this lesson, but since it largely

concerns forms, and will help very much in preparing for the next Review, Lesson 40, it will be better to have the pupils write.

Let the rules be memorized.

The papers may be exchanged.

Guard against marking books in the next lesson.

Lesson 22

Follow the text closely. When the papers are written, let the children exchange them, and each correct another's paper as the correct forms are being written on the board.

In assigning the next lesson, explain the difference between a general rain and a local rain.

Give this question for thought: What makes the rain?

Lesson 23

In this picture lesson no writing is required. The questions may be amplified: What does *local* mean? Why are the children not at school? What is the time of year? Is there more than one way of telling? Where do you think the sun is?

See Suggestions, L. 11, Sec. II.

Guard against marking books in the next lesson.

Lesson 24

See Suggestions, L. 22, above.

The definition and the rule should be memorized.

Require neatness.

Lesson 25

The first half of the lesson may be oral with books open.

See Suggestions, L. 2 and L. 98, Sec. I.

The writing is at the seats; it consists of a paragraph, not of isolated sentences.

Lesson 26

The lesson may be entirely oral, except for 6 and 7. But see Suggestions, L. 21, Sec. II.

The rule should be memorized.

In 2 and 3, separate the items and call upon different pupils.

Require correct pronunciation, spelling, and punctuation.

Lesson 27

The work is oral. The story belongs to the general type of stories about "The Wise Man of Gotham," and is intended to be mildly amusing. But point out that animals really are wiser than men about some things. Don't be afraid to let the children laugh, if they think the story amusing.

Another story might be drawn from the bee and the hunter, or from a horse's knowing the direction to water or to his stable, when the rider does not. Waterfowl sometimes indicate to fishermen where to fish.

Be cautious with criticism. See Suggestions, Sec. I, L. 1, 2, 17.

For story-telling, see Suggestions, L. 2, Sec. II.

Lesson 28

Follow the text. The work is good drill in paragraphing, punctuation, and capitals.

Lesson 29

Follow the text. Remember that before the close of each recitation the way should be prepared for the next.

Lesson 30

If you choose, the lesson may be entirely oral. The ten sentences showing *at* and *to*, however, are good for the blackboard.

Depend upon practice more than upon definition or explanation.

Give this question for thought: What is good conduct in school?

Lesson 31

The lesson is entirely oral. Here is the first formal instruction given upon the subject, but the children know much of it already. They also know the meaning of *plus* and of *single*.

The rule should be committed to memory and drill should be had on words that require *es*.

Lesson 32

See text, pp. 13, 41, 45.

The lesson may be entirely oral, except for last sentence (p. 75). The five sentences may be on the board, or may be used with books open.

The children are now ready to be told that in all cases the apostrophe means omission — that *John's dog*, for instance, is a new and short way of writing *Johnes dog* — *es* being the old ending of the possessive.

The rule should be committed to memory.

Guard against the marking of books in the next lesson, and in L. 35.

Lesson 33

Follow the text. The lesson shows the necessity for frequent reviews of forms. Require neatness.

Lesson 34

For Germany, see p. 230, text; for a little concerning England, see p. 235. This is a conversation lesson. Require correct pronunciation and use of words.

Lesson 35

The lesson drills on plurals and possessives.

The first half of the lesson is oral, with books open.

With books closed, ask for rules.

Children then open books, write the sentences 1 to 5, and supply the marks; then they write the five other sentences

demanded. Do not permit the children to fill out, with pencil marks, the blanks in their books.

Lesson 36

See Suggestions, L. 2, Sec. I.

The dictation to-day must be more careful than ever.

Let papers be exchanged.

For the next lesson be sure that the children understand the words — such as *twirling*, *whirling*, *cosy*, *shriek*, *boughs*, *drowsy*, *cuddled*.

Explain the apostrophe in *o' day*.

Note that the compound word *half-shut* shows another use of the hyphen.

Lesson 37

Observe the indention according to rhyme.

Find rhymes for *boy*, *girl*, *man*, *dove*, etc.

The piece is a fine reading lesson. In getting the merit of it, time will be well spent.

Give this question for thought: What good does the wind do?

Lesson 38

Follow the text. This is a conversation lesson. The questions may be asked individually; the telling at the close should be by all, one at a time.

For correcting errors of speech, see Suggestions, L. 1, Sec. I.

Lesson 39

The work may be entirely oral; however, the three sets of five sentences may be written by pupils on the board with profit.

Insist upon careful pronunciation of *than* and *then*.

Give help on the next lesson. See Suggestions, L. 60 and L. 80, Sec. II.

Guard against the marking of books in the next lesson.

Lesson 40

This review lesson will be easy work if the class has had sufficient practice in such work as is presented.

Write the questions on the board, numbered; and have the pupils number their answers correspondingly.

Lesson 41

See text, Sec. I, L. 22 and L. 67.

Follow the text.

The definition is to be memorized.

In 1, the pupil called upon may make an oral statement; for instance, Mary gives as a statement, *My pencil is dull.* The class, then called on to use Mary's statement as a direct quotation, will write: *Mary said, "My pencil is dull,"* and so on.

Use 5 and 6 as oral work.

Lesson 42

The work is at first oral, with books open; afterward the pupils write.

It is far more important that the children should know how to apply the rules than that they should memorize them.

Follow the text closely.

Require neatness.

Lesson 43

With books open, refer to sentences 1 to 10 in L. 42, above, and draw out that in 1, 3, 5, 9, the question mark separates; that in 2, 4, 6, 7, the comma separates; and that in 8 and 10, the exclamation mark separates. Then close books and dictate 1, 2, 4, 10, and compare with text. Then follow text of L. 43. See Suggestions, L. 41, Sec. II.

Lesson 44

Let the children read aloud; then follow with conversation. Content, or meaning, is the motive. Let the forms — quota-

tions, capitals, punctuation, paragraphs — make their own impression. See that the pupils get the content and help them to enjoy the story.

Lesson 45

Now comes a lesson of practice in forms; but the forms here are dependent upon the content. The sentences will test the pupil's knowledge of what has been taught. After the sentences have been written, the papers may be exchanged, and corrections made. See Suggestions, L. 22, Sec. II.

Give this question for thought: What makes the sun rise, or seem to rise?

Lesson 46

Follow the text closely. The demand for ten sentences at the close may be fulfilled both orally and in writing with profit; omit the writing rather than the oral work. "I seen," "I have saw," etc., must be drilled out of the children's speech by constant oral practice, formal and informal.

Lesson 47

See L. 39 and 41, Sec. I, text.

The work is oral except for the last demand.

Follow the text generally. Add to the questions; make them individual.

Never neglect giving help on the next lesson.

Lesson 48

Let the children read orally in class; and then let them put away their books and write.

Guard against the marking of books in L. 49, 51, and 52.

Lesson 49

See Suggestions, L. 11, Sec. I.

The recitation may be entirely oral.

The sentences under 6 may well be placed on the board.

Lesson 50

Only the last demand calls for writing, which may well be on the board.

To "show that each of the forms is correct" is to cite the statements (given above in the text) that with *have* and *had* the words *known, blown,* etc., are the correct forms to use. Usage has determined these facts, and there is no other authority.

For correcting errors of speech, see Suggestions, L. 1, Sec. I.

Lesson 51

See Suggestions, L. 39, 41, Sec. I, and 47, 49, Sec. II.

The work may be oral except for the last five sentences.

Lesson 52

In the first (oral) part, added questions might be: Why put a comma between the day and the year? Why put a decimal point between a whole number and a decimal number? June 21919 means what?

The writing under 5 and 6 should be done from dictation, with books closed; this work may be amplified at will.

Require neatness and correctness in spelling.

Lesson 53

See text, p. xiv, line 7: "condensing and expanding."

The child is bidden to see whether he can improve upon the description. Let him condense or expand or originate entirely.

Guard against repeating the phrases of the text.

Lesson 54

For story-telling, see Suggestions, L. 2, Sec. II.

Almost all children have seen some one look for his spectacles when they were all the time on his nose. Develop this and similar incidents.

Require correct usage and pronunciation.

Lesson 55

Follow the text. The first work is oral, or, with books closed you may call upon children, one at a time, to write on the board the abbreviation for a day or a month. Be careful about spelling.

Ask the meaning of *brief;* of *brevity.*

The work from 1 to 7 may well be done on the board.

Give this question for thought: What does the number of a year tell?

Lesson 56

The work is oral. Drill much, in oral sentences given by the children themselves, on *isn't* and *aren't.* See Suggestions, L. 40, Sec. I.

Announce that each pupil is expected to follow good usage in such speech hereafter, and see that they do so.

Lesson 57

Any pupil may be permitted to write about something done on another day. The direction in the text is not intended to be restrictive, but helpful, as Saturday's doings may be so readily recalled.

See Suggestions, L. 34 and 80, Sec. I.

For capital letters in titles, see under *Additional Material,* pp. 295–296, text.

Lesson 58

Follow the text. The rural teacher may explain references to city customs.

For *rat-tatting,* see Suggestions, L. 20, Sec. I.

Lesson 59

Except for the demand at the close, the work is oral. Much oral practice on these forms will be required. See Suggestions, L. 40, Sec. I.

Do you *lay* things on the table, or *lie* them on it? (See text, p. 100.)

Do you *sit* things on the table, or *set* them on it?

Give help on next lesson. See Suggestions, L. 79 and 80, Sec. II.

Guard against the marking of books in L. 60, 61, 62.

Lesson 60

The reviews, one for twenty lessons, will prove troublesome unless you give review work as you go along, drilling every day or two on forms that need practice. The work is in writing; after careful examination, the pupil should be required to make all corrections needed.

See Suggestions, L. 40, Sec. II.

Lessons 61 and 62

Follow the text. In the written work, require neatness.

Lesson 63

See Suggestions, L. 2, Sec. II.

In telling the story, the pupils will first have practice in getting the content of the story; second, they will have practice in expression. The purpose of the lesson, therefore, is twofold: (1) thought-getting, (2) thought-expression.

Encourage departure from the words of the piece.

Require correct usage of words and correct pronunciation.

Lesson 64

For proper manner of dictating, see Suggestions, L. 2 and 6, Sec. I. By this time the class has had sufficient practice to justify more rapid dictation.

Lesson 65

Add work upon any names that are of immediate interest, *e.g.*, *Co.* for county, *R.* for river. Impress upon the pupils that an unknown abbreviation should not be attempted; that the full word should be written.

Lesson 66

Many oral questions may be asked before reaching the "Written Exercise," which will be well or poorly done according to the success in questioning. Remember that it is always correct to write a full word; it *may* be correct to write an abbreviation. *Never* write *Xmas;* it is contrary to good usage to do so.

Correct spelling should be required.

Lesson 67

See L. 56, p. 90, text.

Drill is the only way to impress the facts of usage; yet it is well to induce the pupil to note how cultivated persons speak; in fact, such observation, if at all persistent, may be classed as drill.

See Suggestions, L. 59, Sec. II.

Guard against the marking of books in L. 68.

Lesson 68

Follow the text. In giving help on the next lesson, take care of the pronunciation.

Give this as a question for thought: How do bluebirds know how to make a nest?

Lesson 69

Follow the text. Rhyme-making may be carried further.

Lesson 70

Follow the text closely. The work may be entirely oral; insist on the sound of the last *s* in besides.

The class may be asked to tell other words that need careful discrimination.

Lesson 71

Directions for the substance of the letter are designed to be helpful; commend a pupil who shows independence and individuality.

Guard against the marking of books in L. 72.

Lesson 72

Follow the text. The work may or may not be entirely oral.

In all written work require correct spelling, correct usage, correct punctuation, and neatness of form.

Lesson 73

See pp. 95–96, text. The pupil who mistakes as to fact may not be the poorest as to expression. The work is at first oral.

Lessons 74 and 75

Follow the text.

Lesson 76

See Suggestions, L. 34 and 80, Sec. I.

Guard against the marking of books in L. 77.

Lesson 77

An abbreviation shortens one word; a contraction shortens a word and joins it to another. As a rule, abbreviations are not pronounced as written, while contractions are alike for tongue and pen. *Mrs.* is pronounced *Missis*. *Gen. Grant* is pronounced *General Grant;* and if a person calls Dr. Jones, *Doc*, he utters slang.

Give help on the next lesson.

Give this question for thought: Could a child learn as well by studying at home as by going to school?

Lesson 78

At first choose a good reader, who will read all the narrative parts, pausing before each quotation, which will be read by the pupil who takes the part of the animal speaking. Follow the text and instructions closely; but supply the speeches (omitted in the text) of the caterpillar when the rhinoceros and the elephant appear.

Let the smallest girl, if she is apt, be the hare; and choose a small alert boy for the frog. In a class of but few pupils, it may be necessary to draw upon an upper class for the rhinoceros and elephant.

Practice will soon render the reading unnecessary, and the children will act as well as speak. In a rural school with pupils of all ages occupying one room, it may be found necessary to practice at the noon hour, or at recess, or at any other time when the work of the school as a whole will not be interrupted. There is no necessary difficulty in the representation.

Lesson 79

The sentences including the forms may be numerous and of great variety; much practice should be required. *Hers*, *theirs*, *yours* require much attention; many half-educated people write them with the apostrophe. Note that they are like *his* in having none.

Give help on the next lesson: show how the answers should be numbered. See Suggestions, L. 40, Sec. II.

Lesson 80

Guard against the marking of books in L. 80, 81, and 83.

Show pupils how to number their answers.

The sentences to be punctuated should be written out in full.

Lesson 81

Follow the text. Commit the rules to memory.

The board may be used. Require neatness in all written work.

Lessons 82 and 83

Follow the text. See Suggestions, L. 28, 29, Sec. I.

The rule is to be memorized.

Guard against marking books.

Lesson 84

Follow the text. In all written work, be careful of spelling, usage, and punctuation.

Lesson 85

See Suggestions, L. 34 and 80, Sec. I.

Lesson 86

What is the meaning of *cosily?* of *caress?* Tell the function of the bee in fertilizing flowers.

Do not fail to require the learning of the poem.

Lesson 87

Say that a story of ten lines will suffice; but do not place a fixed limit. See Suggestions, L. 34 and 80, Sec. I.

Never fail to help on the next lesson.

Give this question for thought: How can I improve my mind?

Lesson 88

Follow the text. Find one word that is a sentence.

An additional lesson could be given in reviewing number, possessives, punctuation, and paragraphing; if it be given, separate it entirely from to-day's work.

Lessons 89 and 90

Follow the text.

Lesson 91

See Lesson 88, above.

Lesson 92

See Suggestions, L. 11, Sec. II.

Explain that a toad is not a frog; and that a baby chicken is called a chick (p. 7, text).

Lesson 93

Follow the text as closely as circumstances permit. In a small class there may be too few pupils to produce all details. If the lesson cannot be adapted to conditions, the pupils may be directed to reproduce the story in their own words.

Lessons 94 and 95

Follow the text.

Lesson 96

Give ample pause and accent, so that the children may understand where marks come.

See Suggestions, L. 2, Sec. I, and L. 64, Sec. II.

Lesson 97

The lesson is entirely oral review. Books may be kept open.

Have children give sentences upon the words. See Suggestions, L. 40, Sec. I.

Lesson 98

The teacher may tell the story of King Lear.

Lesson 99

Write the review questions on the board, then have the books closed, and require written answers.

Lesson 100

See text, p. 51.

SECTION III

The teacher who has not used Sections I and II should read carefully the Suggestions for those sections.

Introduction. Observe the difference between this lesson and L. 1, Sec. II: that lesson sets before the pupil the talk of men and women; this lesson sets before him the speech of educated men and women.

See Suggestions, L. 1, Sec. II.

Always give help on the next lesson.

Lesson 1

The work is entirely oral. Show that the first paragraph is about the oak, the second about the reed, and the third about the oak and the reed.

The rule and the definition are to be memorized.

Require correct pronunciation.

Lesson 2

The work is oral except at the close.

The rules and definitions should be memorized.

Papers may be exchanged. See Suggestions, L. 22, Sec. II.

Require neatness.

Lesson 3

The rule and the definition should be memorized.

In the recitation a pupil writes upon the board a question about a pumpkin; all the pupils, on their papers, change the question to a statement. Another pupil writes upon the board a question about a peach, and so on. With the use of familiar local subjects, the work may readily be extended.

Follow the text.

Lesson 4

See Suggestions, L. 2 and 57, Sec. I. The teacher will find fewer pauses necessary; probably every sentence of the lesson may well be dictated slowly without great pause between words.

Always give help upon the next lesson. Sometimes it may be well to give help upon a lesson that is days in advance;[1] to-day it will be well for you to ask the questions on p. 126, L. 6; for if you wait until that lesson is before the class, the pupils will have prepared for them, and their purpose will fail. Ask them now, while the pupils are unprepared.

The foregoing advice implies that you must read and study the book you teach — not merely by piecemeal, but as a whole. Read again *Our Aims and Plans*, pp. xi-xv.

Lesson 5

Observe alternating indention; ask the reason for it.

What is meant by *falling of the year? pinching? plumes? flown?* (For other words like *flown*, see p. 86, text.)

Who knows a song to fit the words?

Guard against marking books; see the blank in line 3, p. 127, text.

Lesson 6

This is a conversation lesson, with books open; any pupil who has filled out the blank on p. 127 should not be allowed an open book.

Follow the text.

Do not dwell too long on the preliminary work; directions under 3 and 4 are the main features of the lesson.

Take care of pronunciation and usage.

Correct errors of speech. See Suggestions, Sec. I, L. 1, 2, 17.

[1] See, on p. 136, that *Gulliver's Travels* is going to be helpful.

Lesson 7

The definition and the rules are to be memorized. The remainder of the work (except for No. 1) is in writing.

Prepare the class for the work of the next lesson, and guard against the marking of books.

Lesson 8

Let the copying be done at the seats, before recitation. The teacher may pass around and see the papers; or the entire piece may be written on the board by the pupil who has done best, and corrections may be made accordingly.

Require neatness.

Lesson 9

First, question orally; then let the children write.

See Suggestions, L. 11, Sec. II.

Instruct as to the division into three paragraphs: (1) The lead soldier. (2) His being put in the boat and why. (3) The voyage.

Give this question for thought: What good does the sea do?

Lesson 10

See Lessons 46 and 50, Section II.

Follow the text.

Much oral drill and written practice may prove necessary here: *Say and write them again and again*, says the text.

Lesson 11

Require the definition. Then books may be opened. All is oral work, except for 4 and 5.

Guard against the marking of books in the next lesson.

Lesson 12

Use the blackboard; question each pupil about each sentence, but not in regular succession.

Lesson 13

Follow the text.

Add words; for example, *coo*, *gobble*, *bleat*, *low*, *bray*, are appropriate in some localities.

Use the board for all the work of the text.

A good exercise would be, at recess, to develop the knowledge that in walking there is always one foot on the ground, but that in running both feet may be in the air at once. Compare the picture on p. 135, text, with that on p. 12.

Lesson 14

Follow the text.

Require perfect neatness.

Lesson 15

The purpose of this lesson is not only to give interesting content for the oral class exercise of the moment, but also to suggest the method of thinking in the written work of L. 16 to follow.

For story-telling, see Suggestions, L. 2, Sec. II.

Lesson 16

Follow the text. The purpose of this lesson is to cultivate the constructive imagination.

The papers are to be used again in L. 21. In some cases the teacher should take care of them.

Guard against the marking of books in the next lesson.

Lesson 17

Follow the text. The papers may be exchanged.

Lesson 18

Nothing but repeated drills can accomplish what is wanted. Errors in these words are common even among practiced writers.

Tell the story of the man who in deep water shouted in fear "I will drown! Nobody shall help me!"

Follow the text and go beyond its requirements if you have opportunity.

Lesson 19

Let the first work be oral; then require a written story. See Suggestions, L. 11, Sec. II.

Lesson 20

Formal reviews come once in twenty lessons; but needed review work is not out of place in any of the nineteen other lessons. Let the work here be in writing.

See Suggestions, Sec. II, L. 20 and 40.

Lesson 21

Follow the text.

Lesson 22

This is a lesson in oral description.

The fruits will be named at once, because their qualities are unmistakably given; draw out this thought from the pupils. Don't expect them to do as well, in a literary way, as the authors of the text have done.

Take care of pronunciation and usage.

Lesson 23

The definitions should be memorized.

The written work may be on the board, one sentence at a time, the class or pupils deciding what to underline.

Permit no marking of books.

Lesson 24

The lesson is very similar to L. 23.

In assigning L. 25, ask, "What is *cricket?*" Meaning of *conjure? superior? wand?*

Lesson 25

More rhyme-making might be good exercise here.

Always remember to give help on the next lesson.

Lesson 26

The work is first oral, with books open.

Explain clearly the demand for enlargement.

The written work may be upon the board.

Lesson 27

The work is oral throughout, with books open while the sentences are under discussion.

Guard against book-marking.

Give this question for thought: For what should I be grateful?

Lesson 28

In this review of written forms, which the children have been using for many lessons, be thoroughly exacting. Pupils should be required to do over again all work that is incorrect.

Require neat work.

Lesson 29

This content lesson is entirely oral.

There should be individual answers to the questions, and the pupil should be encouraged to ask others.

After the questions are answered, oral descriptions are to be required.

Require correct usage and pronunciation.

Lesson 30

Follow the text.

The work may be at first oral, in class, with books open; then written sentences should be required. A teacher much pressed for time may make the lesson entirely oral.

Lesson 31

The work is oral, except for the last five demands.

The definition should be memorized.

Guard against book-marking in this and the next lesson.

Lesson 32

Let the books be open. Question upon the six sentences until no pupil will make a mistake in punctuation in the ten sentences. The board may be used.

Lesson 33

This important usage lesson is well worth enough work to learn it. It should be referred to and amplified frequently in the future.

The work should be almost entirely oral.

The lists of sound-words may be made on the board, each pupil writing one until no more can be suggested. Then the sentences using the words should be written at the desks. Papers may be exchanged.

Require neat work.

For sound-representing words, see Suggestions, L. 20 and L. 34, Sec. I, and L. 58, Sec. II.

For kinds of motion, see text, L. 13, Sec. III.

Lesson 34

This is practice in description. Paragraphs may be: (1) A lamp. (2) A candle. (3) Contrasting the two.

Lesson 35

Where it may not appear at once whether the work should be oral or in writing, the decision may well be made according to the needs of the class. If the pupils have had much written work, a relief may be welcome; if the work is of a cheerful

nature, it may well be oral; or, indeed, if for any reason liveliness ought to be induced, the work may well be oral. Still, the amusing nature of the next lesson, in this case certainly oral, may determine that, in other than rural schools, some of the work in this lesson may be written.

Lesson 36

See Suggestions, L. 2, Sec. II.

For folly, compare the stories on text pages 71 and 89, with this story; let the pupils decide.

Guard against the marking of books in the next lesson.

Lesson 37

Follow the text.

Give this question for thought: Ought I to give as much as I receive?

Lesson 38

See Suggestions, L. 11, Sec. II.

The pupils discuss the questions; there may be differences of opinion in regard to several of them. The written stories should show the results of the thinking. Text, p. 78, may be referred to.

Lesson 39

The work should be oral first, then in writing. See Suggestions, L. 10 and 30, Sec. III.

Guard against marking books in the next lesson.

Lesson 40

The sentences, numbered, are placed on the board. The pupils write answers with corresponding numbers.

Lesson 41

The work is oral except for the five demands at the close.

Lesson 42

The work is oral except for the last five demands.

James, in sentence 2, is used *in address*, or as the name of a person addressed. See L. 49, p. 85, text.

Lesson 43

Telling the story is the feature; but to tell it the pupil must understand the content. See Suggestions, L. 2, Sec. II.

As preparation for the next lesson, review L. 31, Sec. II.

Lesson 44

The rules should be memorized. The work is oral, except for 3, 4, and 5.

The writing should be neatly done, in columns, thus:

s. fire — *p.* fires
s. fox — *p.* foxes.

Lesson 45

Follow the text.

Lesson 46

Follow the text in oral and written work.

The drawing of lines, in 1 and 2, before the letter preceding *y*, impresses the rules on p. 156. After this exercise, let the rules be committed to memory.

As preparation for the next lesson, let pupils turn to L. 37, Sec. III; then question them as to the difference between the work in L. 37 and that in L. 47.

Require neat work.

Lesson 47

Follow the text.

Give this question for thought: Who needs greater wisdom, a poor man, or a king?

Lesson 48

Before writing, draw out orally the differences.

Lesson 49

All the work is oral.

See Suggestions, L. 38, Sec. III.

Lesson 50

Follow the text.

Refer to L. 10 and L. 39 of this Section.

In preparation for L. 51, give oral review of the first part of L. 82, with board practice on L. 83, Sec. II.

Guard against marking books in the next lesson.

Lesson 51

Use the board for sentences 1 to 5.

The rule should be memorized.

In the written statements, require neatness, and correctness of punctuation, spelling, and usage.

Lesson 52

See Lessons 55, 61, 62, 77, Sec. II.

Follow the text. Let the work be oral, at first; at the close use the board.

Lesson 53

Follow the text; but local substitutes are allowable, as a church, a bridge, a ford, a spring, a swimming-hole, etc.

The work is oral.

Correct all wrong pronunciation: see Suggestions, L. 2, Sec. II.

Lesson 54

The work is almost entirely oral, with books open. The writing should require but a few minutes.

Lesson 55

Meaning of *crystal?*.

Afeard, formerly good, is now permissible only in poetry.

Lesson 56

Follow the text in both oral and written work.

Require neatness.

Discuss the next lesson; and guard against the marking of books.

Give this question for thought: For what is it right to wish?

Lesson 57

Follow the text.

Lesson 58

The writing may or may not be preceded by oral work. See Suggestions, L. 11, Sec. II. Also see Suggestions, L. 34 and 80, Sec. I.

In assigning the next lesson, show that the correct spelling of unfamiliar words must be acquired.

Lesson 59

Follow the text. Dictate slowly and distinctly, and without emphasis, making equal pauses between words. The pupils listen closely and write in columns only the words that are plural names, a column for each sentence. A good additional exercise would be to change these names to the singular.

Lesson 60

Books are closed; the teacher writes the questions, numbered, on the board, and the pupils at their seats write numbered answers.

Lesson 61

Follow the text. See p. 106, text.

If envelopes are not to be had, use the sheet alone, folded and sealed (or imagined sealed) with sealing wax, as in old times

before envelopes were made. Explain also that postage stamps are modern; that in old times the receiver of a letter paid high for it before he could get it.

For the written letter require neatness, and proper spelling, punctuation, and paragraphing.

Lesson 62

Let the pupils read respectively the successive paragraphs in class.

Draw out ideas by questioning. Try to get some pupil to say that the toad jumped on the squirrel because he was too angry to look where he was jumping.

Require correct forms in the writing.

Lesson 63

See p. 212, L. 19, second demand under No. 3, which also brings out that in a modern business letter, there is an *address*, preceding the *greeting*.

Follow the text.

Guard against marking books in the next lesson.

Lesson 64

The rule should be memorized.

Other illustrations of the divided quotation may be used, as those given by the king and the waiter, pp. 157–158, or by Kasa and her father, pp. 114–115.

Follow the text. The work may be oral, except for 1 to 4.

Correct all errors of pronunciation and of usage. See Suggestions, Sec. I, L. 1, 2, 9, 17.

Lesson 65

Let a pupil read a stanza aloud. Then ask questions concerning the separate speeches and their punctuation. Another pupil reads, and so on. Then have the class read again, not

according to stanzas, but according to the speeches; for instance, the first pupil will read the first four verses of the first stanza, the second pupil the fifth verse, and the third pupil the sixth verse.

Here is an opportunity to explain that verse and page-line may not be identical. See p. 148, L. 35.

Give this question for thought: When is it right to get angry?

Lesson 66

See Suggestions, L. 62, above.

Was the king's verdict just? If so, the ant should not have become angry. Matthew v, 38–48.

Lesson 67

Follow the text.

The work is first oral, then in writing.

The rule is to be memorized.

Guard against marking books in the next lesson.

Lesson 68

The work is first conversational; then in writing. Follow the text.

Lesson 69

All the work is oral.

Exact in oral language no less accuracy than in written work.

Is the little girl afraid? Why do the people stand so far away?

For preparation of the next lesson, let the class see text, L. 82 and 98, Sec. I, and L. 7, Sec. II.

Lesson 70

See Suggestions, L. 2, Sec. I.

Follow the text.

For review study in preparation, give the class L. 32 and 35, Sec. II.

Lesson 71

The work is oral, with books open, except for the last two directions.

The rules are to be memorized.

Lesson 72

The work is oral, or silent, reading and conversation; then in writing.

Require correct form in pronouncing, in spelling, and in usage.

Lesson 73

Follow the text.

In preparation for the next lesson, review L. 23, 24, Sec. III.

Give this question for thought: What are the right ways and the wrong ways to play?

Lesson 74

Give thorough oral drill on the first six sentences; then let the pupils write.

In preparation for the next lesson, point out p. 169, text.

Lesson 75

Follow the text.

In preparation for the next lesson, see p. 107, text.

Guard against marking books in the next lesson.

Lesson 76

Give thorough oral drill.

The work in sentences from 4 to 13 may be done orally or in writing.

Oral concert work has strong influence in fixing correct forms of usage.

Lesson 77

See Suggestions, L. 11, Sec. II.

Follow the text.

Why do they all look in one direction? How far from home are they? What is their country?

Require neatness and correct forms.

Lesson 78

Follow the text.

Take care of pronunciation and usage.

Lesson 79

Observe that the lesson teaches, as a new point, the usage of *may* and *can;* besides, it reviews contractions, possessives, and usage of *would* and *should.* Let every pupil write all the work.

Guard against marking books in the next lesson.

Lesson 80

Follow the text. The work may be entirely in writing.

See Suggestions, L. 60, Sec. III.

Provide a screw and a nail for the next lesson.

Lesson 81

Explain the " threads " of a screw.

Require correctness in all forms.

Lesson 82

The work is oral. Let the pupils choose from a number of animals: birds, hens, ducks, mice, rabbits, lions.

Require correct pronunciation.

Lesson 83

(3) Write a note to your neighbor telling him that you saw his black and white cow astray, or " bogged up," this morning.

Lesson 84

After the game is chosen, give each pupil opportunity to tell how it is played: First pupil tells the first part: do all agree? Second pupil gives the next step: do all agree? and so on.

Lesson 85

Her's is never correct. Every pupil should write all the work.

Let no incorrect form pass; as to correcting and criticising, see Suggestions, Sec. I, L. 1, 2, 3, 11, and Sec. II, L. 4.

Lesson 86

The work is oral except for the last three lines. Do not limit a coming poet to a monkey; let any pupil write upon any subject.

Lesson 87

To dictate this story slowly will require time. Take two days to it if need be; the pupils will be fixing the forms into habit.

Lesson 88

Oral discussion may first bring out the various ideas as to what things are needed. Make no effort at unity of sentiment; let each pupil decide what he shall order.

Guard against marking books in the next lesson.

Lesson 89

Follow the text.

Few words will be necessary before putting the class to supplying words for blanks; this work should be oral also; only ten short sentences are required in writing.

Require proper forms everywhere.

Lesson 90

The work is all oral. To encourage expression and at the same time to discourage idle babble is a task for the wise; do not expect perfection.

Give this question for thought: What brings happiness?

Lesson 91

Follow the text.

The work is oral reproduction, and success depends upon appreciation of content.

See Suggestions, L. 2, Sec. II.

Lesson 92

Follow the text.

Lesson 93

Is it a pool or a stream? Which way is it running? About how wide is it? What is the time of year?

The work may be entirely oral, each pupil taking part in class work.

Require correct pronunciation and usage.

Lesson 94

Follow the text. Each pupil chooses his own story.

Lesson 95

Follow the text. The work is all oral.

Lesson 96

Each pupil decides his own subject for himself.

Follow the text.

Lesson 97

Follow the text.

Lesson 98

The work may be oral or in writing.
See Suggestions for L. 60, Sec. III.

Lessons 99 and 100

Follow the text.

SECTION IV

See advice under caption of Section III.

Lesson 1

In assigning this lesson, attention may be directed to the questions on p. 199.

The work is oral reproduction.

See Suggestions, L. 2, Sec. II.

Always give help on the next lesson.

Lesson 2

The work is oral.

The definitions and rule may be committed to memory (or, at least, they should be understood); afterward, the books may be opened. The questions on the paragraphs of L. 1 should be individual, not aimed at the class generally.

Require correct usage and punctuation.

Lesson 3

Here is a new title (composition) to an old subject. Let books be open; improvise questions to test the pupils as to their careful reading of the lesson; then the additional questions on p. 199 should be used. All is for what purpose?

Guard against marking books in the next lesson.

Lesson 4

The work (except 1 to 7) is an oral review with books closed.

Pupils should know the definitions.

From 1 to 7 may be done orally or in writing.

Class work, with successive pupils at the board, and the others working orally, may save much correction of papers.

Lesson 5

Follow the text carefully, with books open.

Impress the teaching of the fourth and fifth paragraphs — that what is familiar to everybody need not be described at all, but that strange or new things should be described well.

The writing should be done after thorough oral work.

See Suggestions, L. 11, Sec. II.

Require correct spelling and punctuation and neat work.

Give help on the next lesson.

Lesson 6

The teacher may write on the board the following form:

" A capital letter should be written at the beginning of every:

1. . . . . .
2. . . . . .
3. . . . . .
4. . . . . .
5. . . . . .
6. . . . . .
7. . . . . .

In addition the words . . . and . . . should be written with capital letters, and every . . . should be a capital letter."

The pupils, with books closed, may copy the form and fill the blanks.

Then, with books open, discuss the sentences following, numbered 1 to 6.

Lesson 7

What does the raised comma in *let's* stand for? What is it called? What is a *contraction?* an *abbreviation?*

Do you ever hear any one say *had ought? hadn't ought? shouldn't ought? had went? have went? had have gone? had of gone?*

Follow the text, with books open.

Lesson 8

Follow the text. The work is oral.

Never write *Xmas*.

Require correct usage and pronunciation.

Lesson 9

The work at first is oral, then in writing. Bring out the forms of the parts clearly. See text, p. 165, L. 56.

Lesson 10

Follow the text.

Give this question for thought: Which is more necessary to us, the country or the city?

Lesson 11

Give attention to *babbling*, *eddying*, *drums*, *balmier*, *pipes*.

See *blow* in the first stanza, and *blow* in the last stanza.

Is *stubbled corn* a field of maize from which the crop has been cut? or is it wheat stubble?

Who knows the difference between a quail and a partridge?

The poem is worth memorizing.

Always give help on the next lesson.

Lesson 12

Much of the work is oral.

The definitions are to be memorized.

In dictating, vary from the order given on p. 208.

Require neatness of form, and the correct spelling of words dictated.

Lesson 13

The work is oral throughout.
See Suggestions, L. 2, Sec. II.
The questions may be amplified.

Lesson 14

The principles given at the beginning should be thoroughly understood; let the pupil express them orally in his own words. For sentences 3 and 4, see L. 11, p. 6, text.

Lesson 15

The work may be entirely oral; or the demands may be met in writing, in which case the blackboard may be used.
See Suggestions, L. 10 and 39, Sec. III.

Lesson 16

Follow the text. Give the work thought and practice and you will succeed.

Lesson 17

The work is entirely oral. See Suggestions, L. 23, Sec. II.

Lesson 18

The work is oral, each pupil taking part.
Never forget to give help on the next lesson. In this case explain the S. P. C. A.

Lesson 19

The work is at first oral; then in writing.

Lesson 20

The work may be oral, or you may give thorough oral instruction upon the meaning of each question as you write it

on the board; then the books may be closed while the pupils write the answers, numbered in order; or see Suggestions, L. 60, Sec. III, and L. 60, Sec. IV.

Lesson 21

The work may be entirely oral.

The lesson may require more than one day's recitation.

In anticipation of L. 24, each pupil should take note of that subject which he chooses of the five at the close. See text, L. 24, below.

Guard against marking books in the next lesson and in L. 25.

Lesson 22

Cause a clear understanding that a vocative is but one word, the name.

The definition should be memorized.

In copying require neatness.

Give this question for thought: Why should the schoolroom be kept clean?

Lesson 23

The work is oral.

For the story about King Alfred, see p. 222.

Lesson 24

Follow the text. See Suggestions to L. 21, above.

Lesson 25

The work should be oral, but should be helped by sentences written on the board.

The definition should be memorized.

Be careful of pronunciation and usage.

Guard against the marking of books.

Lesson 26

The first work is oral drill upon the parts given, making sentences as in L. 15 above: see p. 211, text. Drill well even though the dictation may require another day.

Lesson 27

The lesson may require two days, or one, according to treatment.

1. Develop the first paragraph until each pupil has settled upon a story he will tell.

2. Then, on the board, in answer to the next series of questions, write the notes for a story; for instance, such notes might read as follows:

(*a*) In Egypt, thousands of years ago.

(*b*) Nile, ark, bulrushes.

(*c*) A baby.

(*d*) In the end, a great leader.

(*e*) A slave mother hides her baby to prevent his being slain by order of the king. The daughter of the king finds the baby, saves him, and rears him in the palace.

The foregoing, with necessary discussion, is fully enough for one day. The next day's lesson should not repeat the story used as an example; each pupil should make his own notes before recitation; when the notes are handed in, do not have them discussed, but choose among them for a story to be told orally by the selected pupil, and so on through the class.

The story-telling should be short.

Lesson 28

The work is entirely oral; the books may be open.

Lesson 29

For illustration of the rule (which need not be committed to memory), see under "Additional Material," pp. 295–296, where such words as *of* and *and* do not begin with capitals.

In assigning the next lesson, state that each pupil will be required to write at the bottom of the work every word that he does not understand.

Lesson 30

Demand great care in punctuating.

Make the requirement announced yesterday.

Lesson 31

The work is oral. Do not expect perfection.

Guard against the marking of books in the next lesson, and in L. 34.

Lesson 32

The work may be entirely oral. Review L. 67, Sec. III, if need be.

Lesson 33

The list of subjects is intended to be helpfully suggestive; it may be extended at will.

In the writing, require care in all forms: punctuation, capitals, spelling, etc.

Lesson 34

The special purpose is to teach that a comma or other mark of punctuation should follow an expression which introduces a quotation. All the work may be oral; but the sentence at the bottom of p. 227 should be written on the board to serve in the work demanded on p. 228.

Give this question for thought: Why do so many people come from other countries to live in our country?

Lesson 35

The work is oral. Let the pupils differ in their views and tastes.

Lesson 36

Follow the text. The three groups of three sentences should be written.

If pupils are still confused by *lie* and *lay*, write the following sentences on the board, and drill:

"I did not see you out yesterday, John."

"No. I was not well; I lay in bed all day."

"Do you mean you *lay* or you *laid?*"

"I lay. I did not lay."

The pupil who understands the last sentence should have no trouble with *lie* and *lay*, and *laid* and *lain*.

Lesson 37

The whole recitation is oral, the lists having been written beforehand, and brought into class.

Require correct pronunciation.

Lesson 38

Follow the text.

Require neatness and correct forms.

Guard against marking books in the next lesson.

Lesson 39

The work is oral, with books open.

For acquiring the formal facts, take two days if necessary.

Lesson 40

This review is a test of the teaching and the learning of the forms, and of the pupil's ability to express his thought. Any deficiency shown should be removed as speedily as possible by persistent drill in continued reviews.

Preparation for the next lesson should include full instruction in regard to the last demand. The notes concerning states should be ready when the class begins recitation, and no geography books should be used in L. 41.

Lesson 41

See Suggestions, L. 5, Sec. IV.

The description of peculiar features is what is demanded.

The work is oral, with books open.

Guard against marking books in the next lesson.

Lesson 42

The work is oral, with books open.

The drill on person at the close should be developed more than the few words of direction may seem to imply.

Lesson 43

The study hour may have given the pupils all reasonable preparation; in such case the whole recitation period may be used in the story telling, with books closed.

See Suggestions, L. 2, Sec. II.

Lesson 44

The lesson is review work.

See Suggestions for L. 32 and L. 77, Sec. II.

Follow the text, even in the alternating from oral to written work.

The work may require two days.

Lesson 45

See Suggestions for L. 11, Sec. II.

More than one period may be spent profitably here, especially in schools where the class recitation is limited to twenty or twenty-five minutes; for two periods there is a natural division at the second paragraph on p. 240.

In assigning the next lesson, give all needed help, and guard against the marking of books.

Lesson 46

Review L. 39 and L. 42, above, in order to fix the idea of a *personal* pronoun; then proceed with L. 46, with books open.

The purpose should be to distinguish pronouns from nouns; certain refinements of difficulty need not be discussed.

Lesson 47

Follow the text.

Let pupils think of additional words.

Require neat written work.

Lesson 48

Draw out ideas orally; then demand written stories.

Pupils may be allowed to invent similar stories instead of retelling this.

Give this question for thought: Why should I show kindness to animals?

Lesson 50

The work is entirely oral, with books open. The task shows the necessity for previous reviews in punctuation.

Who wrote the piece?

Explain *redcoats*, *set upon our heads*, *lief*, *adapted*.

Lesson 51

Follow the text.

Take care of the following words: *august*, *prescription*, *realm*, *ten-knot*, *blithe*, *maladies*, *human*, *wot*. Observe the fine distinction of *sage* and *sagacious*.

Guard against the marking of books in the next lesson.

Secure a newspaper for use in illustrating Lesson 53.

Lesson 52

The definition is to be memorized. For the rest, books may be open.

For the writing at the close, the pupils work at their seats.

Lesson 53

Follow the text.

The work on p. 247 is oral, with books open.

In giving help on the next lesson, illustrate the distinctions between the three parts of speech to be studied.

Lesson 54

The work is oral, with books open. Two days may be required.

Lesson 55

See Suggestions, L. 11, Sec. II.

Follow the text.

Have full conversation on points of oral work before writing is attempted.

(Look up Clemens, Samuel Langhorne, in an Unabridged Dictionary, or a Biographical Dictionary.)

Guard against marking books in the next lesson.

Instruct pupils to read over carefully L. 18, Sec. III.

Lesson 56

Follow the text.

An illustration of the work required to "explain the difference between the two forms" would be the following:

Shall you go? means simply, Are you going? without any reference to the wishes of the speaker or of the person addressed. The speaker may wish him to go or wish him to stay; he merely asks for information. On the other hand, *Will* you go? conveys a request, which may be granted or not, according to the willingness of the person addressed.

Always require neat writing.

Lesson 57

Conversation about the important man may bring out more than form of expression. Develop the pupil's power to perceive character.

If necessary, the writing may be postponed for another period.

Lesson 58

The work is entirely oral. Follow the text.

Give this question for thought: Why do our people allow foreigners to come and live in our country?

Lesson 59

Give choice of other subjects, if local interest seems to demand.

Lesson 60

The questions may be written on the board and numbered, and the pupils, with closed books, may write all the answers, with corresponding numbers; or 4, 9, 10, may be answered in writing, and the others answered orally.

Lesson 61

Follow the text, with books open, but close them during the story-telling.

See Suggestions, L. 2, Sec. II.

Guard against marking books in the next lesson.

Lesson 62

The work is oral, with books open.

Lesson 63

The work is oral, except for the four sentences required on p. 259.

Lesson 64

The definitions are to be memorized. The work is oral.

How many words in the predicate of No. 1? No. 2? and so on.

Lesson 65

Follow the text, with books open.

Take care of usage and pronunciation.

See Suggestions, L. 11, Sec. II.

Lesson 66

Possibly two periods, if short, should be spent here. For the writing (especially in a rural school) a substitute for a retail store may be proposed: a blacksmith shop, a gin, a farmyard, or other local activity.

Always give help on the next lesson.

Lesson 67

Follow the text closely. A teacher who drills her pupils into the correct practice here will have little difficulty with any other class of words.

Let pupils turn to p. 129, text. Show that the "Simple Future" of *I sing* is not *I will sing*, but *I shall sing*. Then let them turn to p. 288, and read L. 92.

Lesson 68

The definition is to be memorized.

The work is oral, with books open. A book which has the words of the lesson marked should not be allowed in class.

Lesson 69

Follow the text, but give further choice: say a picnic, with hire of transportation; a church festival; a "box party"; working the road; or any local event of general interest.

Lesson 70

Be exacting in regard to forms here. The work is oral.

Give this question for thought: Why ought the Southern people to think kindly of President Lincoln?

Lesson 71

Follow the text.

Is there one difficult word in the poem? Should there be?

As to *a-crowding*, compare *St. John* xxi, 3.

Lesson 72

The work is oral.

The definition is to be memorized.

Explain the word *intransitive*. Give opportunity for attempts to bring up other intransitives.

Give help in assigning the next lesson; but do not diminish its requirement; choice of other subjects, however, may be allowed; as, How to build a fire; How to light an oil lamp; How to work butter; How to grease the axles of a wagon; How to dust a room; How to grind an ax; How to wash lettuce; How corn is planted; How cotton is ginned.

Lesson 73

Follow the text.

Require proper forms in punctuation, spelling, usage.

Lesson 74

The work may be entirely oral, or the description demanded may be in writing. See Suggestions, L. 11, Sec. II.

Guard against marking books in the next lesson.

Lesson 75

The work is first oral, then in writing.

The definitions are to be memorized.

The main purpose is to teach the *direct object;* see that every pupil knows what is meant.

Lesson 76

The work is oral, with books closed, except for writing the five sentences and the explanations.

Lesson 77

See Suggestions, L. 71, above; also the text, pp. 267–268.

In the written exercise, show that crossing out a word replaced means only drawing through it a line such as will not make it difficult to read.

Lesson 78

The first four sentences may be written on the board and questions asked, with books closed. Then books may be opened, and the ten sentences treated orally.

Lesson 79

Take " another town or city," in second line, to mean another place or school.

Follow the text.

Lesson 80

The examination may be partly oral, partly written. Or, at your choice, let the books be piled, the questions written on the board, and the pupils required to write. See Suggestions, L. 60, Sec. IV, and L. 60, Sec. III.

Lesson 81

The work is oral, except for the last requirements. Do not suppose that perfection is demanded.

Lesson 82

The work is oral, except for writing the list of copulative words at the close.

The definitions are to be memorized.

Lesson 83

Follow the text.

The work is oral. Try some short story; for instance, David and Goliath. Do not demand too much.

Guard against marking books in the next lesson.

Lesson 84

The definitions are to be memorized.

The work is oral except for the five sentences demanded at the close.

The papers may be exchanged.

Lesson 85

Books should be closed. The teacher may write on the board:

"Yesterday I —— a pomegranate," and say, "Write the complete sentence, filling the blank with the past tense form of the verb *eat*."

Preparation for the next lesson is imperative.

Give this question for thought: Why should men build expensive bridges, when they can go across the river in boats?

Lesson 86

Follow the text.

The demand at the close may be met in writing.

With added questions draw out the power of organization. How long is the nearest bridge? How many men worked to make it?

Lesson 87

Follow the text.

A teacher in a rural school will consider that "here" means the nearest town. Other modifications will suggest themselves.

Guard against marking books in the next lesson.

Lesson 88

See pp. 155–156, text.

The work may be entirely oral, and may require more than one period.

For oral work on "The Snowstorm," announce "First sentence;" then, after a short pause, announce "Mary," or "John," as the case may be. Continue, giving each pupil a sentence, etc.

Lesson 89

Any child can imagine an uncle or an aunt.

Guard against marking books in the next lesson.

Lesson 90

Require the writing of the whole piece.

Lesson 91

Exact the memorizing of the whole.
Guard against marking books in the next lesson.

Lesson 92

The work is oral, except for 6–10, for which work see Suggestions, L. 85, above.

Lesson 93

Other proverbs may be given to choose from, as:

1. Make hay while the sun shines.
2. Every tub must stand on its own bottom.
3. Time and tide wait for no man.

Lesson 94

The work is oral, with books open.
The definitions are to be memorized.

Lesson 95

Follow the text.

Lesson 96

The work is oral.
The definitions are to be memorized.

Lesson 97

Follow the text.
See Suggestions for L. 85, above.

Lesson 98

Follow the text.

Lesson 99

Write questions on the board. Close books.

Write answers to questions, numbered 1 to 10.

The answer to the 4th question is, "An action must take place in time present, time past, or time future."

Lesson 100

Tell how the poem came to be written. Examine it closely, and explain any difficult expression. Discuss the righteousness of war, and the development of the world toward peace. Tell about the relations of the United States with England; especially the international quality of the Great Lakes. Impress upon the pupils that the virtue of loving the world is greater than what is called patriotism. Tell about the Christ statue on the Andes.

Instruct pupils to preserve their books for review.

BOOK TWO

COMPOSITION

Lesson 1

See advice under heading of Section II, page 32.

THE purpose of the talk is to inspire the pupils with earnestness in their work.

See Suggestions, L. 1, Sec. II, p. 32; also Suggestions for Introductory Lesson, Sec. III, p. 53.

Do not think the lesson ends on the day when it is given; refer to its counsels again and again, but be careful lest you repeat in a lifeless way.

A division of the subject, if any be needed, might be the following, according to paragraphs:

i. Self expression is naturally to be desired. Writing is an important method of expression.

ii. The expressions which we wish to hear are those from the experienced, the thoughtful — those who have something helpful or interesting to give.

iii. An uneducated man may have much thought, but he knows little of the art of expression. Perhaps he cannot even write a letter.

iv. To rise above the incapacity of the uneducated, we study the art of expression, beginning with oral speech and simple writing and spelling, taking up the forms of punctuation, etc.; in learning these matters, we also learn to express our thoughts clearly and well.

v. For this year we shall study both thought and expression, and we hope to become able to help ourselves and others to understand something of the collective wisdom of the world.

Lesson 2

Follow the text.

The writing is done at the seats; afterward there is class discussion; let the papers be exchanged, if you like. See Suggestions, L. 22, Sec. II.

Association with educated persons may correct many errors of speech and do little toward correcting errors in writing. On the other hand, Paul's critics said his letters were powerful, but his speech was contemptible. (2 *Cor.* x, 10.) Perhaps they referred to lack of force in what they considered oratory, rather than to accuracy of language. The function of the book and of the teacher is to prepare the pupil for speech, whether of tongue or pen.

The last demand provides for giving much relief in the matter of correcting papers. Throw such work on the pupil himself wherever it is possible to do so. The papers, after being corrected by the pupil in accordance with the requirement, should give little trouble to the teacher. See Suggestions, L. 4, Sec. II.

In assigning a lesson do not fail to give the explanatory help which the pupil may need. The work required in the " Written Exercise " in the next lesson may not be clear to some pupils without explanation. Show that the work intended is not the writing of paragraphs, but the writing of a list of subjects of paragraphs.

It would be well to have the class read some composition, and decide upon titles for its paragraphs; take Lesson 1, for instance, and develop, from the reading, that the subject of the first paragraph may be entitled *Talking by letter;* of the second, *Telling experiences;* of the third, *Handicaps of the uneducated;* of the fourth, *Expression should be studied;* of the fifth, *This year's study in thought and expression.* The work suggested will require time; take more than one day if necessary.

Lesson 3

Follow the text.

The definition is to be memorized.

Apply every oral question, as far as possible, to each individual, not to the class as a whole.

To the questions in the last paragraph there may be different answers. Do not expect unanimity. See No. 4, in the following lesson.

For the written work, allow choice of still other subjects.

Require neatness and correct forms.

Save the papers for to-morrow's use.

Lesson 4

The questions should have been studied by the pupils before they come to recitation, which may be entirely oral.

The answers to No. 3 will differ unless the pupils understand that paragraphing depends upon the content of the subject and upon "plan of treatment"—whether extensive or condensed. If this understanding is attained, you will already have a measure of success.

Utilize No. 4 by having each pupil comment on his previous work, as indicated.

Discuss No. 5 thoroughly; place on the board the best of the lists saved from yesterday, and draw out in class discussion how it may be improved.

Guard against marking books in the next lesson.

Lesson 5

Let the class work be entirely oral, with books open, or with sentences 1 to 5 on the blackboard.

See Suggestions, L. 66, Sec. I, and L. 32, Sec. II.

The written work demanded by 6 to 10 may be done individually at the seats, and the papers may be exchanged.

Lesson 6

No doubt your pupils are already able to look up the definitions of words; the work indicated in this important lesson should have such thorough and repeated treatment that every pupil will soon become skilled in the use of the dictionary.

In the oral work of recitation, have the books closed.

In the written work, require neatness.

Lesson 7

Ask each pupil questions concerning the fitness of sentence with paragraph. The books should be open.

Guard pronunciation and usage.

Notice that the italicized words come into prominence in L. 17, p. 16, text.

Lesson 8

Follow the text in oral recitation, with books open.

Lesson 9

The work is oral, with books open.

For use of brackets, see, in L. 13, text, the introductory sentence to *The Saving of Bulbo*. See also, in Suggestions, L. 29, following, the words *ancient France*, in brackets within a parenthesis.

In the large dictionary, see the use of brackets for inclosing matter within definitions.

Lesson 10

Follow the text carefully. The work is important; its results should be tested from time to time until the pupil can find his own way in an ordinary index.

Lesson 11

Follow the text. There should be no further choice of subjects.

Lesson 12

The work is oral, with books open.

In the "Exercise," continue to ask individual questions, as: "Show the first dash, Robert. Tell its use." "Show the second dash, Mary, and tell its use."

Lesson 13

The first exercise is oral, and in class, with books open.

The writing is individual, at the seats. See Suggestions, L. 2 and L. 15, Sec. II.

The written papers must be kept for use in Lessons 14 and 16.

Always give help on the next lesson.

Lesson 14

For the first question, see L. 13, above; reënforce with the rule given on p. 224, Book One: *When the exact words of any one are repeated, they are called a direct quotation.*

Use judgment as to recitation; throw the work on the individual pupil.

Take note of any lack of knowledge in regard to punctuation; and drill the class if need be.

Lesson 15

The oral exercise should be individual work in class recitation.

Written papers should be kept for class use in L. 17.

Require neatness, as well as correct forms.

Lesson 16

For emphasis, let the third and second sentences be written on the board in reverse order from that given in the story.

The work is oral, except in case of changes in the order of the sentences written for L. 13. Such changes might well be shown on the board for the benefit of the whole class.

Make preparation for the next lesson.

Lesson 17

The work is oral class recitation.

Draw out the natural order for the quoted sentences about the bear, etc.

Lesson 18

Let the pupils turn to p. 341, and try to add words to the business letter, No. 66. They will find that any addition violates one of the three rules. The rules should be memorized.

For the written work, rural pupils may have further choice of subjects; they may write about any branch of farm work, dairy work, housekeeping, etc.

Lesson 19

The work is oral. Do not show p. 139 directly, but, if there is confusion, review part of L. 10, and then require that answers be found with the aid of the index.

Appendix II (on punctuation) may be pointed out.

Lesson 20

Much of the subject matter taught in Book One is reviewed here.

For method of work, see Suggestions, L. 40, Sec. II.

The index shows where abundant help may be found. Insist on the use of the index.

Lesson 21

In recitation, the work is all oral; the pupils have previously prepared the lists demanded. Follow the texts with books open.

After the "Oral Exercise" is finished, close the books, and ask questions upon the numbered paragraphs, for instance:

(1) What should you write or talk about?

(2) How can you try to make a subject interesting to yourself?

There are three ways of becoming interested in a subject: give one of the three ways, etc.

Lesson 22

Follow the text.

Preserve the papers for use in the next lesson.

Lesson 23

The work is individual in oral recitation.

As to criticizing, see Suggestions, Sec. I, L. 1, 2, 17.

Give this question for thought: Why should one be courteous? Suppose everybody was discourteous; how would the world get along?

Lesson 24

The work is oral, in class.

Give help on the next lesson.

Lesson 25

Let the work be oral, in class, with individual questions, and with books open until the end of p. 22; then, with books closed, apply some of the questions in L. 26, giving the class no further time for preparation. See Suggestions, L. 4, Sec. III.

Lesson 26

Question again, with books closed. As to the written exercise, the teacher in a rural school may act as referee for any pupil who cannot readily find one who has not seen the picture.

Lesson 27

Refer to No. 139, p. 344.

Lesson 28

Additional questions:

What is a *ditty?* In line 6, why did not the poet write *When my ditty begins?* What was the *corporation* (line 24)? Meaning of *civic* (line 29)? Why not *to find ease in the furry civic robe?* Meaning of *hence* (line 38)? Of *hap* (line 43)? Why not *happen?*

Lesson 29

Observe line 58. Meaning of *pied?* Of *piebald?* Of *quoth* (l. 67)? Of *pipe* (l. 83)? Of *methought* (l. 144)?

(Caesar commanded the Roman army in Gaul [ancient France] and wrote *Commentaries on the Gallic War*. His historians tell that he was a good swimmer, and that once, in escaping from danger by swimming, he kept some documents dry by holding them above the water, while he swam with one hand. See Arden Shakespeare, *Julius Caesar*, p. 88, note.)

Lesson 30

Could such a piper get to Bagdad by dinner time? What is a *Caliph* (l. 179)? Did you ever read *The Arabian Nights?* Meaning of *enraptured* (l. 196)?

What does the line of stars mean in IX?

How many lines are omitted?

Lesson 31

Explain the dash in line 212. Meaning of *on the rack* (l. 214)? Of *addressed* (l. 220)? Of *portal* (l. 227)? Of line 260? Of *alien* (l. 291)?

In giving help upon the next lesson, question concerning the pupil's ability to recognize a verb; drill, if necessary, and require that Definition 66, p. 255, be memorized.

Lesson 32

Follow the text.

The work is oral review of what has already been learned in Book I. See *blow, blew, blown*, etc., p. 86, Book I.

For formal instruction concerning the three principal parts of verbs, see p. 272, text.

Lesson 33

The first work is oral, in class, with the purpose of giving the pupils some idea of the simplest organization of a story.

Your markings of the papers should tend to encourage. But take careful note of defects in punctuation; drill, if necessary.

Lesson 34

Follow the text.

Lesson 35

In class, have full oral discussion of the text, with books open. Then, at their seats, let the pupils write individually.

Give help on the next lesson, especially as to outlining an oral story.

Lesson 36

Follow the text.

Have thorough discussion of the points in the story as they are developed, and of the numbered directions.

After the discussion, the story should be told. See Suggestions, L. 2, Sec. II.

Lesson 37

Follow the text. In oral discussion, draw out the answers; then let the writing be done at the seats.

Lesson 38

Let the pupils exchange papers, and criticize. Have it understood that failure to criticize a defect is itself a fault.

Lesson 39

The work is oral throughout.

Lesson 40

See Suggestions for L. 40, Sec. II, Book One.

Lesson 41

See text, p. 347, VII.

In dictating the sentences given at the close, speak the words slowly and distinctly, with uniform pauses between. The pupil should write the entire sentence, then punctuate it.

Lessons 42 and 43

Follow the text as nearly as possible.

If it transpires in L. 42 that some of the pupils have discovered the sequel, as given in L. 43, direct that they " supply events " different from those discovered.

Lesson 44

Follow the text.

Decide upon the outline in oral discussion.

Advice given for L. 42, 43, applies here also in relation to L. 46.

Lesson 45

Follow the text.

In a small class in which committees may not be had, give all the work to each pupil; take two or three days if necessary.

Lesson 46

Follow the text in oral class work.

See text, p. 27, line 12, and explain that " What is each of the four sections about? " has the same meaning as " Tell the subject of each paragraph " in to-day's lesson.

Give this question for thought: Suppose the Ruby Perilous had shown its influence in Hamelin: (1) Would it have declared in favor of the piper? (2) Would it have declared for the Mayor?

Lesson 47

Follow the text in class work.

Lesson 48

The work is oral, in class.

The " method " used for increasing interest is in making the Ruby Perilous declare for a silent man, thereby kindling a great curiosity to know what he had done, and how he had done it.

There is danger here; abrupt preaching might weaken the fine effect of the questions. Better let literature have her own.

Lesson 49

The work is oral, in class.

See Suggestions, L. 2, Sec. II, Book One.

Lesson 50

See pp. 337–345.

Lesson 51

The work is oral in class. In Sancho Panza the *ch* is sounded like *k*.

Lesson 52

The work is in class, with books open.

In sentence No. 2, p. 54, but for the comma, the word *these* might be supposed for an instant to modify *degrees;* and somewhat similar confusion might result in sentence No. 4 from striking out the commas.

In the Exercise, the work should show that the use of a comma in a sentence is in accordance with one of the two statements on p. 54; for instance, in the first sentence, the comma follows *In Greek* because *In Greek* is "out of the usual position;" in "usual position" the sentence would be, "The word *poet* in Greek means a creator;" in the second sentence, the comma follows *to speak frankly*, because *to speak frankly* "modifies the sentence as a whole rather than one of its parts."

In the sixth sentence, the content of the word *then* is not that of the different *then* in sentence No. 5.

Turn forward to L. 124, line 3, and compare the following:

Now my brothers call from the bay.

Now, my brothers, call from the bay.

Lesson 53

Follow the text; but draw out other similar adventures if possible.

The work is oral, in class; in effect, it is preparation for the next lesson. Observe that a pupil may, in the next lesson, write about Don Quixote or about anything else, — may write a story, or a dialogue.

Lesson 54

Pupils write individually.

Give each one judicious advice at his seat. The work will be greatly varied in subject and in quality.

Require correct forms and neat work.

Lesson 55

Discuss the matter in class; afterward, let the pupils write at their seats. Preserve the papers.

Lesson 56

See forms, pp. 337–345, text.

Lesson 57

The work is oral, in class.

Give help on the next lesson.

Lesson 58

Let the work be oral, closing with a discussion of the written lists offered (prepared beforehand) for No. 8 and No. 10.

Lesson 59

In class, discuss 1, 2, 3, orally; afterward, let the pupils write at their seats.

Before assigning L. 60, teach L. 2, pp. 140–141, text.

Next, teach the Compound Subject, as in L. 22, p. 164.

Next, teach the matter concerning the number of verbs on p. 261.

The time required for the several points will depend upon how well your pupils retain what they have studied in Manly-Bailey's *Lessons in English*, Book One, or its equivalent. Any pupil who has never studied the subjects may require individual instruction; if he is bright, however, the additional matter will cost him no trouble, and perhaps little time.

Also, before assigning L. 60, ask the questions in the third paragraph of L. 61. See Suggestions, L. 4, Sec. III.

Lesson 60

Let the recitation be entirely oral, each pupil contributing as much as may be to the memory power of the class. The subject has already been studied in the work of the preceding grade.

See L. 88, Sec. IV.

Lesson 61

The work is oral, with books open. If the suggestions for L. 59 have been followed, the pupils have already recited parts of to-day's lesson.

Lesson 62

Follow the text. The work is individual.

The papers may be discussed in class.

Lesson 63

See p. 337.

Lesson 64

The work is entirely oral, with books open.

Lesson 65

In a rural school, choice of other subjects may be allowed: a field, a wood, a hill, or any striking natural or artificial feature of the region.

Require correct forms and neat work.

Lesson 66

Follow the text. See No. 66, p. 341.

Lesson 67

The work is oral. As to sounds, those made by other animals may be drawn out: that of a cow, a duck, an owl, a whippoorwill, a quail, etc. Other words may be added in regard to taste and touch.

Guard pronunciation and usage.

Lesson 68

Follow the text. Give help on the next lesson.

Lesson 69

The work is in class, with books open.

Lesson 70

Follow the text.

Give this question for thought: What is character?

Lesson 71

Put on the board the five sentences from Oral Exercise, p. 66. The work is oral, in class.

Give help on the next lesson; explain "compound subject," giving illustrations.

Lesson 72

The work is oral throughout; or the last demand may be met in writing.

If necessary, use as a review the first part of L. 72, p. 220.

Lesson 73

Follow the text.

Lesson 74

The work is in class, with books open.

Take care of pronunciation and usage.

Lesson 75

See No. 75, p. 342.

Lesson 76

Allow choice of additional subjects:

How to curry a horse.

How to make a pair of stilts.

How to darn stockings.

Require correct usage and neat work.

Lesson 77

The work is entirely oral, in class.

The classification into declarative, interrogative, and exclamatory sentences is according to *meaning*. See p. 139.

The classification in L. 77 and following, into simple, compound, and complex sentences, is according to *form*. Any sentence is capable of being classified both as to meaning and as to form; *e.g.*, No. 2, in the Exercise on p. 74, is a simple sentence when classed as to form, and an interrogative sentence when classed as to meaning.

Lesson 78

Follow the text; give choice of many subjects. The divisions of the " account " need not be obtrusively evident. There

may be a story, and simple description of a scene; while the "explanation" here required may be that of the process of paving or other work.

Lesson 79

Put the questions in such way that the individual pupil must benefit; have no concert work.

Direct pupils to procure the pictures which will be needed in L. 82.

Lesson 80

The work is oral throughout and in class.

Give help on the next lesson.

Lesson 81

Follow the text. Any pupil may describe a former home.

Lesson 82

Follow the text. The work is first oral, in class.

Afterward, at seat, the pupil writes notes and description based upon the picture he has brought in response to the direction suggested for L. 79, above.

Give help on the next lesson.

Lesson 83

Follow the text. The class work is oral.

Lesson 84

Let the class work be oral.

See Suggestions, L. 18, Sec. III, and Suggestions, L. 56 and 67, Sec. IV.

Require commitment to memory of the summary.

Under the Note (between 3 and 4) the following sentences may serve for illustration:

"John, will you go?"

"Will I go? I shall be glad to go."

Lesson 85

Follow the text.

Lesson 86

Give other subjects, and allow the use of fictitious names.

Lesson 87

The class work is oral.

Lesson 88

The matter need not be read in class, but questions should draw out the fact that it has been read. Then books may be opened and the picture questions be employed.

Lesson 89

Follow the text. Guard against marking books in the next lesson.

Lesson 90

The questions are applied individually in class, with books open.

Look up a received telegram to show the class for L. 96.

Lessons 91 and 92

The work is in writing, at the seats.

Lesson 93

Follow the text. The class work is oral throughout.

Direct each pupil to procure a picture of a dog to serve the purposes of L. 104.

Lesson 94

The writing of the invitations, their exchanging, and the replies, may all be done before recitation; the discussions should be in class.

Lesson 95

Give choice of:

1. A peddler and his wagon.
2. A campfire of wagoners.
3. Men working the road.

Lesson 96

Add other choice:

You expect to reach Jonesville by the Central railroad at twenty minutes past four o'clock to-morrow afternoon. Telegraph ten words to George Jones at Jonesville, asking him to meet you at the station.

Let pupils substitute facts of person, place, railroad, and time, for the fictions above written.

Lesson 97

The work is in writing, at seats.

Lesson 98

The class work is oral, with open books. See VII, p. 347.

Lesson 99

The class work is oral, with open books. Apply individual questions throughout.

Give this question for thought: Which is the more useful, the soldier or the surgeon?

Lesson 100

The class work is entirely oral. For learning the poem, see Suggestions, L. 20, Sec. I.

Words to be looked up: *anon*, *mused*, *Sire*, *quick*. Contrast *suspect* and *expect*.

Lesson 101

Follow the text.

Before assigning L. 102, test the pupils' knowledge of adverbs. If they do not retain what they have learned of adverbs in Book One, postpone L. 102 and assign for drill to-morrow L. 133, p. 315.

Lesson 102

Explain the meaning of *verb forms*. See Book One, p. 5; *am*, *are*, etc. are forms of the verb *be*.

Explain modifier. See Book One, L. 52, p. 246, and L. 68, p. 264.

Lesson 103

Suggestions of other subjects: Washington, William Tell, Joan of Arc, Grace Darling, Grant, Lee, Lincoln, Alexander, Pocahontas, Robin Hood.

Lesson 104

The writing is preparatory, at seats. Afterward, the pupil describes orally, in class.

Lesson 105

The work is at the seats.

Lesson 106

The work is oral, in class.

Lesson 107

Follow the text.

The writing, at the seats, is followed by oral discussion in class.

A " night letter " is a telegram sent at night, to be delivered the next day; fifty words cost no more than a regular day

message of ten words. The " day letter " costs one and a half times as much as the " night letter." " Lettergrams " must wait their turn, and be delivered after regular messages have first been attended to.

Lesson 108

The work is oral. Consult an unabridged dictionary for meanings of unusual words.

The *listed* tulips, tulips entered in lists, or catalogued as meritorious[1] (or listed may be taken to mean entered for a prize contest).

Tulips, from a Turkish word; akin to *turban*.

Goat-bearded, bearded under the chin.

Rembrandt, a great Dutch painter.

Don, a Spanish title for a man, as Mr. or Sir in English.

Anchor-tow, anchor rope.

The carpets are to be considered costly oriental fabrics obtained in plundering ships of rich nations.

Lesson 109

Follow the text. There may be a discussion of papers.

Lesson 110

After preparation, the work is in class, with books open.

Lesson 111

Follow the text as closely as possible.

The papers may be exchanged and criticized in class.

Lesson 112

See No. 38, p. 340.

If necessary, teach L. 71, p. 218, before assigning L. 113, next.

[1] Dumas's *The Black Tulip* deals largely with the passion for tulip culture among the Netherlands in the seventeenth century.

For antecedent, see Book One, p. 232.

For indefinite pronoun, see pp. 237–238, text.

Lesson 113

Follow the text.

The first work is oral, with books closed; afterward, books are opened.

Examples of changes desired:

For 1. All boys and girls must bring their lunches.

For 4. Each of these men wished his name to be known.

Lesson 114

The work is preliminary to the written description to follow in L. 115.

According to the circumstances (whether the school is in the city or country) have a full oral discussion of the text.

Lesson 115

Discuss the text; then let the pupils write at their seats.

Lesson 116

Follow the text. Give help on the next lesson.

Lesson 117

One purpose is to prepare for work of the next lesson.

In full oral class discussion, explain all difficulties. If possible, show maps (or draw them on the board) of Persia, Greece, and the lands and waters between them. Give dates, causes of the war, disparity of forces, peculiarity of races, armament, discipline, education, and its purpose.

The story may then be told.

Lesson 118

Let the work be done independently in writing at the seats, and afterward be discussed in class.

Lesson 119

The class work is oral.

Lesson 120

The room may be in a dwelling, or in a barn; it may be a pantry, or a kitchen, or a workshop, or a parlor car. Let each choose. Have class discussion.

Lesson 121

Follow the text. Discuss in class. Pupils write at seats. Help on their next lesson.

Lesson 122

Class work may be entirely oral, with books closed at first; with books open for the Exercise; or the practicing of sentences may be on the board.

Lesson 123

The address may be simply, *Editor News*, or *Editor Herald*, as the case may be.

Lesson 124

Let the entire poem be read as a whole before questions are asked.

What are the *wild white horses?*

Lesson 125

Show that lines 81–107 tell what Margaret is doing after the merman and children start away.

Lesson 126

The work is in class, each pupil telling the story.

Lesson 127

If necessary, call for definition of a preposition (p. 324) and for examples.

The work is oral except for the five sentences demanded at the close.

Lesson 128

Follow the text. Discuss papers in class.

Lesson 129

Discuss the questions in class; then let each of the pupils give a story.

Lesson 130

Follow the text. The work is individual. The papers may be preserved for use in Lesson 140. See Exercise, p. 124.

Lesson 131

The work is oral, in class.

Lesson 132

Class discussion may follow individual work.

Lesson 133

Follow the text.

There may be division into equal sides, or each pupil may speak independently.

Lesson 134

The work is entirely oral, in class.

Lesson 135

See No. 135, p. 344, for form of address.

Lesson 136

Do not require memorizing here.

In the Exercise, the first comma is employed according to the *use* given in No. 7; the second comma is according to No. 5, and so on.

Decide upon the subject for to-morrow's discussion. Give further choice.

Lessons 137 and 138

Follow the text.

Lesson 139

See No. 139, p. 344.

Lesson 140

Emphasize this work; take two or three days if need be (not necessarily in succession), and present the many points in such ways as to develop in the pupil a degree of taste for pure style. Let the best composition offered be written clearly on the board. Then in questions apply the principles of the lesson.

Does it sound well?

Is there a long, clumsy sentence?

Do the emphatic words come together?

Are the sentences nearly of uniform length, or do they vary pleasantly?

Is it clear that the sentences belong together?

Are the modifiers placed right?

Does the voice become tired in reading any sentence?

As the questions are answered, correct the composition on the board.

Again, place on the board the description in L. 87, and apply the foregoing questions; repeat and repeat until some degree of appreciation follows. Do not be discouraged by lack of complete success. Perhaps there is no piece of good writing that might not have been still better. In the Conrad description (L. 87), minor faults may be found.

Lesson 141

After preparation, the work is entirely oral, in class. For the Exercise, let the pupils use each of the words in a sentence.

Lesson 142

Follow the text. Each pupil does the whole work.

Lesson 143

Do not be satisfied until the work makes a strong practical impression; it is an important lesson. The work is oral, except for the last demand.

Lesson 144

The work is oral throughout. See whether the class can make additional sentences, with the use of the other words.

Lesson 145

The letter should be of an informal and friendly nature.

Lessons 146 and 147

The work is all oral.

Lesson 148

The work is oral. The poems should be memorized.

Lesson 149

The questioning should be individual, in class.

Lesson 150

Follow the text. Let the writing be done after oral discussion.

Lesson 151

Let the work be done in writing.
See Suggestions, L. 60, Sec. III.

Lesson 152

The work is oral, in class.
See *Genesis*, iv, 22.

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